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THE NEW YORK DRAMATIC MIRROR

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NANCY BOYER.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE, . . EDITOR

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We shall believe that ROSTAND wrote a play called Chantecler when we see it.

"HAPPY lives make dull biographies," says ELBERT HUBBARD. And likewise, happy lives often make dull plays.

LONDON stage authorities complain that the theatrical profession is overcrowded with incompetents from amateur circles. Pretty nearly all the good English actors appear to be doing well over here.

A CRITIC without traditions is like a tempest-tossed vessel without a compass, and a critic without reverence for SHAKESPEARE is like a priest without faith in St. Peter.

ELLIS JEFFREYS recently declared in London that "woman is the backbone of the drama." She is more than that. She is the head, arms—and the other extremes. But man still pays the bills for her bonnets and gowns, and without these, where could she star her spine?

THE copyright law is being clarified by a series of important decisions of the higher courts which have ruled in the St. Elmo and The Heir to the Hoorah cases. One thing seems fairly established, and that is that under our institutions ideas have a value in literature as well as in patenting a brand of pickles.

THE woman whose severest criticism on The City, the posthumous play of Clyde Fitch, is that the playwright doesn't account for the fate of Hannock, the degenerate, who kills his half-sister in the second act to prevent her from learning the truth about their forbidden relationship, might profitably study the conundrum, What becomes of the wind when it doesn't blow?

THE 1,997 disappointed dramatists whose plays were found unavailable by the New Theatre literary department might reflect on an axiom of Balzac, who said of dramatic art in general, that "it is at once the most difficult and easiest of all arts. You have but to copy a model and the task is done. But to give it a soul, to make it typical by creating a man or woman—this is the sin of Prometheus."

FOREIGN ACTORS IN ENGLISH.

SOME foreign actresses are looking with longing eyes upon the American stage as a promising field for their talents, and imagine that they have only to learn the English tongue to establish themselves by virtue of their ability. But a far more serious obstacle interposes to their success than that presented by the learning of another language.

Conceding that they are artists of superior qualifications, where are the plays to come from with roles worthy of their mettle?

There have been, in the past, half a dozen foreign actresses who achieved fame on the American stage. One readily recalls JANAUSCHEK, MODJESKA and AIMEE, among others. Within a comparatively recent period NAZIMOVA has gathered a clientele around her, and Madame KALISH changed successfully from the Yiddish to the American stage.

Madame JANAUSCHEK arrived at a juncture when public taste demanded her Lady Macbeth, Meg Merrilies and other powerful roles worthy of her great genius, and American playgoers were familiar with them. MODJESKA came when the vogue of standard plays was at its height. AIMEE stepped out of chic French roles into an established success—an actor-proof play—Divorçons, then a novelty. Ma'mselle, and one or two other frothy comedies, in which she appeared, were written for her with special regard to her unsurmountable Gallic tang of speech. NAZIMOVA was fortunate in finding her introductory medium in Hedda Gabler, a role in which her virtuosity found congenial expression while IBSEN'S heroine was still inspiring playgoers with an academic interest.

On the other hand, HEDWIG REICHER, an actress equally accomplished, recently retired voluntarily from a play in which the role she was asked to play afforded no opportunity for the full display of her powers. There are a number of clever American actresses better fitted than she to interpret the feeble woes of a persecuted heroine. Madame OLLY, another German actress, with a temperament and mode of attack that remind one of SARAH BERNHARDT'S, is soon to make her American debut in English. In a play like BRAINSTEIN'S Baccarat, in which she appeared at the Irving Place Theatre, she is not easily surpassed or even equalled by any contemporary actress. But it requires nothing less drastic than a role pervaded with all the moods and inflections of an extraordinary character, to denote the full range of her splendid art and make that art tell upon her audience.

Foreign actresses of real dramatic calibre, to make their American entree effective, must necessarily be provided with media that shall enable them to portray something better than the tepid passions of colorless heroines. Plays such as Zaza, The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, Salvation Nell or The Thief, with powerful feminine roles, are written only at rare intervals. And these intervals are likely to be prolonged in future, with the diminishing prospect of discovering types, situations and phases of character that have not been utilized.

The demand is continuously for something new and something sensational; and as the standard roles may be eliminated from calculation, it follows that the chance of success for a foreign star who adopts the English language is continually growing less promising.

It was different in the days when a player of other than English speech could appear in roles with which the public was familiar, to challenge comparison on the score purely of his art. To-day, except in rare instances, his chance of success is involved with the uncertain fate of an untried play.

THE festive and resourceful press agent will now, perhaps, have to begin all over again and refurbish the stories of sequestration of diamonds with variations of old circumstances, real and imaginative. And after perusing the tale of forcible taking of an actress' diamonds set—for safe keeping?—in the teeth of her bulldog, many who believe that old friends, old jokes, and the like are best, will conclude that old fabrications of this sort are to be preferred.

PERSONAL

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MILLER.—Since his recent return from London Henry Miller, the American actor-manager, has been busy with preparations for the production of William Vaughan Moody's latest play, The Faith Healer. A few performances of this drama were given late last season in St. Louis, but Mr. Miller's absence in London delayed its production this season till now. In London Mr. Miller appeared in his two American successes, The Great Divide, by the author of The Faith Healer and The Servant in the House, both of which dramas pleased the London critics by their virility. If the past selections of plays which Mr. Miller has made since his advent as a producer are safe grounds for prediction The Faith Healer ought to be a drama of some strength. The New York production of this play will take place to-morrow evening at the Savoy Theatre. Then, on Jan. 21, at the invitation of Harvard University, Mr. Miller and his company will appear in Sanders Theatre in the same play. This invitation, coming as it does from the oldest university in the country, and one that is ever guarding its prestige, is truly complimentary. Such an invitation has been extended to only two players before Mr. Miller. Several years ago Forbes-Robertson gave a production of Hamlet at Sanders Theatre and a few years later Maude Adams presented Twelfth Night. The Faith Healer is the first modern drama to be given at Harvard by professional players.

COMSTOCK.—The many friends of Nanette Comstock were pained to hear of her unfortunate accident in Providence, Jan. 7. Miss Comstock, who was appearing in A Fool There Was, was severely burned about the back and arms. Happily her face escaped. Last week she was out of the cast at the Grand Opera House. As leading lady for many prominent stars Miss Comstock has been favorably known to the public for several years. She has also starred in Nathan Hale, Lovers' Lane and The Crisis.

RUSSELL.—A prominent man, interested in theatricals, was heard to remark on the announcement of Annie Russell's appearance as Lady Teazle in The School for Scandal at the New Theatre, "Annie Russell will give a good account of herself as Lady Teazle." Miss Russell is the kind of an artist whom you always expect to do well, and as Lady Teazle she did not disappoint her many followers. Now at the announcement that she is to appear as Viola in the forthcoming production of Twelfth Night at the New Theatre, the remark may be changed to "Annie Russell will give a good account of herself as Viola."

KLEIN.—Charles Klein's latest play, The Next of Kin, is now at the Hudson Theatre. Mr. Klein was responsible for The Music Master, with which David Warfield is having so much success on the road and for The Lion and the Mouse, in which Henry Harris has two traveling companies. Mr. Klein is the author of many other plays, none of which have had the great success achieved by The Music Master and The Lion and the Mouse. Whether The Next of Kin is another ten-strike yet remains to be seen.

ROBERTS.—The realism of Theodore Roberts' work in The Barrier is one of the best incidents of that production. His confession as to Necia's identity in the last act is a cleverly artistic bit of work. His John Gale of The Barrier is far removed in spirit from his Joe Portugais of The Right of Way, but it is equally successful. Mr. Roberts has always done big work, his playing in The Barrier being no exception.

ELLIOTT.—Maxine Elliott produced a new play called The Inferior Sex at Toronto last Thursday night. The play is by Frank Stayton, an English playwright. The opening was an event in the social life of Toronto.

The Usher

The Mask, a quarterly journal of the art of the theatre, published in English at Florence, Italy, by Gordon Craig, in its latest issue undertakes to sound sentiment in regard to a national theatre among persons credited with an intelligent knowledge of the advantage or disadvantage of a subsidized stage. It starts with the premise that the stage of Shakespeare enjoyed the patronage of the noble, and his company became known as the King's Players. To-day all theatres in England are private enterprises. Many of Shakespeare's plays have become popular in England through the acting of Betterton, Garrick, Kemble, Kean, Macready, Irving, Sarah Siddons, Helen Faucit and Ellen Terry and through the "lavish scenic elaboration" with which some managers have presented the plays; but "the productions of Shakespeare are fitful, and their style is not any more English than German, French or American—in short, there is no Shakespearean style."

To a foreigner, *The Mask* thinks, this can only suggest a stage of stagnation. "He returns to his country and tells them that in England Shakespeare is not seriously treated on the stage, that the National Drama does not flourish, and the result is that Germany annexes our Drama."

By way of confirmation it cites that in 1897 no fewer than 930 performances were given in Germany of 24 plays of Shakespeare; the next year, 895 of 28 plays, an average of nearly three Shakespearean representations a day in the German speaking districts of Europe. The comparison is a sad reflection on England, and *The Mask* asks, Will a national theatre if it is established remedy all this? To sound public opinion it formulated the following four questions:

I. Do you believe a National Theatre, directed by a committee, is advantageous to the development of our artists?

II. Has your experience shown you that the greatest talent is to be found in the National theatres of Europe, or in the theatres of private enterprise?

III. Do you think greater advantage would accrue to the State if it supported the independent efforts of individual artists of great talent, rather than a collective and less talented body of artists under the control of the committee?

IV. If you had been asked the question thirty years ago, would you have voted in favor of the State supporting Madame Bernhardt, Madame Duse, Tommaso Salvini, and Henry Irving, or would you have been in favor of the nation supporting the National Theatre of France and proposed national theatres in England and Italy?

These questions were answered by William Rooyards of Amsterdam, Jan Klaassen of Emmerick, Percy Mackaye, Bernard Shaw, Beerbohm Tree, Gordon Craig, Martin Harvey, E. F. Spence, Alexander Havessi of Budapest, Allen Carrie of Paris, Walter Pritchard Eaton and Herbert Trench.

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The answers are varied and hedged about with more or less noncommital qualifications. The majority favor the idea under restrictions, and hardly any, save Rooyards and Gordon Craig, set their faces against the project unconditionally. The suggestion of a committee is unpopular, an efficient stage director being suggested instead. It is pointed out that Duse and Salvini never did consider support of that kind because their individual efforts were successful. Some of those consulted endorse the project because it serves to counteract the growing influence of the commercial manager. Herbert Trench points out the advantage to accrue if the State should pension early in life separate and individual artists of special talent, besides endowing certain dramatic companies.

Bernard Shaw accepts all four propositions with little qualification and declares that Irving would have been compelled by the example of the National Theatre "to treat the works of Shakespeare with some respect. As it was, the only thing the State did for him was to prevent him from producing plays of which the heroes were Mahomet and Robert Emmett. A conditional subsidy might have saved him. It was his appalling isolation, his attempt to live in himself and by himself alone, that led to the downfall of his theatre. Anything is better for an artist than the solitary despotism of his own temperament."

Tree says, "It is good to have a National Theatre so that the classical repertory may be presented; it is also a recognition of the art of the theatre and therefore desirable."

Alexander Havessi says: "Great artists, such as Rachel, always break down even traditions, and a National Theatre can always renew itself by the very talent of its great artists." To the fourth question he makes answer in part thus: "I believe a National Theatre according to the ideas of Henrich Laube, the ancient manager of the Burgtheater in Vienna, is a thing to be desired in every land with all one's heart. Laube's proposal was to create a classical repertory of international character, a school for dramatic literature and good taste, a house of culture and not of business."

He bases his partiality for a National Theatre on the fact that "our National Theatre was for the space of 40 years the only stage devoted to the purposes of art, and it holds at this moment, with some exceptions, the greatest artists to be found on the entire Hungarian stage."

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That the stage is enormously indebted to the Grand Duke of Weimar and the King of Bavaria as patrons of the drama is not referred to by these givers of opinions; yet the later dramatic works of Schiller and Goethe and the masterworks of Richard Wagner would never have been written but for the support of these two rulers. There can hardly be a question that the peculiarly lofty tone of the German stage is owing to the influence exercised by Goethe and Schiller at the Weimar Theatre, supported as it was by the Grand Duke. Molière owed something to the patronage of Louis XIV, if not in direct subsidies, at least in the nature of prestige derived from the recognition accorded the comedian and his works by the court.

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There are half a dozen fairly capable actresses that The Usher might name if he were not too polite who are fitted by temperament to appear to some advantage in light, modern roles, but whose hearts are aching because they are debarred from making the welkin ring with passionate declamation. Unless it contains a so-called "Carter scene" they are disappointed in a role and mope their young lives away in soothless regret. Frequently during the season you see the proof of it—particularly at special matinees. These over-ambitious young players score a fiasco, when they might record a distinct achievement by observing "the modesty of nature." Lacking the essentials for such scenes they come a cropper with an abruptness that dazes them. If they would but study the alphabet of their art and observe the acting of others, some of them slight women with small but distinct voices—Annie Russell in The Nigger, for example—who attempt no fictitious effects, no strident declamations, no tragic tones or stilted poses, yet who convey all the anguish and force that a big situation calls for without an apparent effort, truthfully and convincingly. They do not attempt what is beyond their physical limitations, but within the restrictions with which nature has environed them, they manifest perfectly the intelligence for the truth of the roles they interpret. What is possible to women of great physical endowments is not possible to them. But their complete artlessness is none the less impressive and their work is always dignified and stimulating.

THE LATE META ILLIG.

The recent death of Meta Illig, the eminent German actress, at Frankfort, is expected to put a stop to the attempt to establish an English-speaking company in Germany, of which she was the inspiration and promoter. She organized an English-speaking company and toured with it through various parts of the empire, dying suddenly from pneumonia before her project had reached its full fruition. She opened in Wiesbaden in May with a performance of Mr. Hopkinson. She was well backed by local financial support wherever her company appeared. The enterprise was incorporated with a capital of $25,000 in Berlin, where on Dec. 23 her company finished a sort of experimental season in She Stoops to Conquer, which met with considerable criticism from the Berlin reviewers. Madame Illig was well known in New York, where she appeared at the Irving Place Theatre in Magda and other roles. Born in Berlin in 1872, she made her debut in Ulm at the age of nineteen, belonging successively to the Schiller and Lessing theatres in Berlin and the Thalia in Hamburg, after which she toured Germany in Fedora, Leah Kleschna, Zaza, Madame Sans-Gene, Magda, etc. She was for a time in London and spoke English fluently.

WILLIAM ARCHER SUED FOR LIBEL.

William Archer, the London critic, has been sued for libel by Alfred Butt, the manager of the Palace Theatre, for saying that the Palace audience was composed of "bookmakers and candidates for the divorce court," exclusive of other more or less interesting categories of men and women. The comments were made anent the performance of a playlet in which Arthur Bourchier appeared.

HENRIETTA CROSMAN.

Henrietta Crosman, who was taken ill in Middletown, N. Y., Jan. 4, and had to cancel several of her engagements, had sufficiently recovered to open her engagement in Providence Jan. 10. Miss Crosman is one of the most pleasing comediennes on the American stage. Her fun has a spontaneity that would deceive one into believing that she was experiencing her situations for the first time. A freshness and daintiness is evident in all her roles. And a remarkable thing about her acting is the fun that she seems to be getting in going through her parts. Only a Henrietta Crosman could bring such a play as Sham, her present vehicle, to success. Miss Crosman's Rosalind is one of the pleasant memories of theatrical history, and her Mistress Nell still lingers in the minds of theatregoers. That she has recovered from her recent indisposition is a cause for gratification.

AN ACTIVE YOUNG WOMAN.

They are talking in the West about the feats of a young actress named Mattie Zuhlke. She signed to play soubrette in a "society drama" called The Idler, booked for one-night stands. The manager disappeared after poor business for several nights, and no member of the company, which was organized in Kansas City, had money enough to get home. Miss Zuhlke, however, came to the front. Armed with a route list, bill trunk and confidence, she went to Albion, Neb., the nearest town from the place of stranding, and prevailed upon the local manager to take the attraction. Then she 'phoned to the waiting company to "come on." There was no billposter in town, so, getting a paste bucket and brush from the local wall paper man, Miss Mattie went forth and "papered" the town. That night the company arrived on money she had borrowed from the local manager, and played to fair business. Right after the play Miss Mattie "made" a midnight train to the next town, and the performance was repeated. For ten days she kept this up. Agent, advance man, billposter, manager, soubrette and stage director. Surely the attraction deserved to succeed. But business became poorer at every town. At last, in Norfolk, Neb., the end came. There was not enough money in the whole company to move to the next stand. Some managed to get a little money by pawning their watches and wiring their relatives. Others were hopelessly stranded. Miss Zuhlke had enough for her fare to Kansas City. She reached that town with the bill trunk. Straight to a pawnshop she went with the trunk, and, after a half hour's pleading, managed to get seven dollars. Raising a few dollars more she sent it to those she had left behind, and at last accounts she was again looking for an engagement as a soubrette.

YVETTE GUILBERT SCORES MANAGERS.

Yvette Guilbert, since her return to France, has vented her dislike of an unnamed New York manager in unqualified phrases. She says the manager wears a ribbon of the Legion of Honor in his buttonhole, but "has not the slightest regard for his written word or signed engagements." She says several French artists have been left stranded without resources, and warns others from accepting invitations to come to America under specious promises liable to be broken. She says litigation in American courts is very costly and consumes a great deal of time. "Besides," she adds "success in America has no real importance for the foreign artist. Managers frankly tell you that all they care for is to have your name, if famous, upon their posters."

BALLET DANCERS STRIKE.

During the visit of King Manuel to Paris, the ballet dancers' union demanded an increase of pay from $300 and $350 a year to $560 and $600 a year, and requested an interview with the managers of the Paris Opera. The latter consented to a conference with the delegates of the union, and a meeting took place. Meantime the audience, including the King as the guest of honor, were waiting for the curtain to rise on the opera of Coppelia, and the dancers refused to go on until ordered to do so by thier delegates, when the performance finally proceeded.

GAINING TECHNIQUE FOR PLAYWRITING.

The Baroness von Hutten, author of Pam, who is appearing in Ellen Terry's role of Aunt Imogen in Pinkie and the Fairies in London, is not adopting the stage as a profession, but was impelled to go on in order to master the technique of the stage preparatory to her attempt to turn her literary gifts to the art of writing plays. The opportunity to do so was afforded her through the courtesy of Sir Herbert Tree, and the baroness is already the idol of the little children who play in Pinkie and the Fairies.

The Matinee Girl

THERE is in Theodore Roberts' characterization of John Gale in The Barrier, and all his other stage portrayals, the quality of Eugene Walter's plays, an unsparing realism. He shows all the ugly corners of character. For many months the horror of his drawing of the man who was guiltless yet afraid will be as real as a living presence in my memory. The stage man who is afraid is usually a craven we would be glad to see obliterated, but Mr. Roberts plays twists our heart-strings tightly in his fingers, makes us afraid with him, makes us respect him though he is afraid, makes John Gale a creature of majesty even while fear's paralyzing fingers clutch his throat.

His big voice seems an echo out of a big heart. His eyes speak more eloquently than most men's eyes. He who cast us for our several characters in the drama of life seems to have given less eloquence to the eyes of men than of women, but in the creation of Theodore Roberts the plan was forgotten. That actor has the quality of seeming twice his size on the stage. He plays the real man in real surroundings better than—well, so well that we recall the list of Theodore Roberts' parts with the same pleasure with which we speak of a few pictures that we have remembered out of the thousands we have forgotten.

It was the male quartette of The Barrier that made the greater harmony in the dramatization. Theodore Roberts as John Gale, W. S. Hart as Stark, Alphons Ethier as Folcon Doret, Guinnio Socola as No Creek Lee furnished memorable dramatic music.

Sam Harris, of Cohan and Harris, has earned a reputation as an exceptionally generous manager. A woman playwright calling on him on business at his office to discuss a play received, according to a late Rialto anecdote, proof of this generosity.

When the interview was finished, according to this anecdote, Mr. Harris said to the constructor of scenes and situations: "I like you, and I'm going to give you a Christmas present."

"But, Mr. Harris, Christmas is over."

"That doesn't matter. It goes through all the year for me." He rang for his office boy and said, "Give Miss Blank a Christmas gift."

The boy unlocked a closet, thrust a dusty paw among a shelfful of packages wrapped in green and red ribbon with holly garniture, and handed the treasure to the caller.

Though she had an engagement for tea at Henri's, the playwright hurried home, eager to see what manner of token the most generous of managers had given her.

The dusty paw had disarranged the pile of Christmas presents, or the supply of feminine gifts had been exhausted, for the woman dramatist's portion was a safety razor.

Which is a mere preamble to the statement that Mr. Harris has taken Mrs. Jack Haverly under the wings of his generosity.

His plan of giving a benefit matinee for the widow and daughter of the minstrel king he has abandoned for a plan which he thinks will be more profitable.

"I've decided to make it a subscription," he said. "There are a lot of the managers who used to work for Mr. Haverly. If we got up a benefit performance those managers would buy a seat for, say, ten dollars. If we present a subscription list they may give a hundred or two. We'll head the list ourselves, and won't you say that any one who feels disposed to give something should write Mr. Job Pelbleman, of this office?"

Nance O'Neil was the guest of honor at a reception on the avenue Sunday. Folk of Fifth Avenue and its contiguous streets find Miss O'Neil good to look at and listen to. She looks as though a Greek statue had suddenly vivified and taken upon itself human habiliments, and she talks in the calmly measured way of one who has not gotten New York's two-step gait of feet and tongue.

Wisdom and folly of new plays:

"There are some persons who can't give advice without committing assault and battery."—Francis Wilson in The Bachelor's Baby.

"The last girl I meet is always better than the one before."—Melville Stewart in The King of Cadonia.

Marguerite Clark's arms are as epoch-making on the Rialto as Lotta Faust's back. She does her best dancing with them. They seem to float through the air as lily leaves driven by a playful wind. A child's arms directed by a woman's grace they seem. They are shapely arms, with softly swelling biceps, and tapering to delicate wrists and little snowflake hands. White as the doves she coaxes to them in the first act of The King of Cadonia. They are provocative of poetry.

In the black-eyed, flashing leader of the chorus of The King of Cadonia we see that industrious young person, Amelia Rose. When Miss Rose played the model in The Soul Kiss she played a straight part. For she was a model before she became an actress. Harrison Fisher says she was the best conceivable model for his Minnehaha. Wistful-eyed Italian and Spanish maids, for which she sat, peep out of canvases or cavort in mural decorations. Miss Rose did not desert the studios for the stage. She is merely a human pendulum swinging between them, with a preference for lingering a longer while on the stage.

W. J. Hurlburt complains that he received the most tactless Christmas gift ever presented to a young playwright. It was a waste basket.

Emma Dunn prays a prayer every night. It is a short one and fervent, even though at first sound irreverent.

"Dear Lord," she says, "do strip the scales from the eyes of fool managers and let them see that I am a comedienne. Don't let them make me shiver through three acts. Make them capable of comprehending that there is more of me than just a heart under a shawl."

It is no longer Bijou Fernandez, actress, but Bijou the business woman. Miss Fernandez had need gently but firmly to remind a veteran actor of that change.

When the white-haired veteran of the road entered the stable old agency whence passed last month the unique and forceful personality of its founder and head, the sedate little woman in a black broadcloth princess gown, with a broad white lace collar, who sat in Mrs. Fernandez's big revolving chair before Mrs. Fernandez's big desk, didn't seem to belong there. Upon the screen of his memory flashed different pictures. They were of Baby Bijou, plump-legged and dark-eyed, tumbling over her mother's skirts at Daly's Theatre; of a bigger Bijou, playing with other youngsters who infested Thirty-third Street; then of Bijou Fernandez, a slim, dark-eyed girl playing her first small parts, usually as a Spaniard or Indian.

"This doesn't seem possible," blurted forth the veteran actor. "I can't call you anything but Bijou."

"That must cease from this time," said the new head of the Fernandez agency with dignity; then with a flash of the old Baby Bijou manner, "Can't you see why yourself?"

"Certainly," said the veteran, clasping the hand that he found no longer a baby one, but with a firmly womanly grasp. "I'm with you."

All the friends of the mother are undoubtedly "with" the daughter. Miss Fernandez professes no homesickness for the stage. She says an office door key has as strong a beckoning power as that of the footlights.

"At any rate, my nights will be my own," is her farewell to the stage.

Grant Mitchell was a newspaper man once. He says he might have been one still had it not been for a fatal assignment. He was asked to write up the new stock of the paper's heaviest advertiser. Mr. Mitchell described the institution as "an incomparable, dazzling, overflowing-with-novelties dry goods store." The advertiser wailed by telephone: "The first words are all right, but mine ain't a dry goods store. I'm a clothier."

"It was what followed," Mr. Mitchell pensively observes, "that made me decide to be an actor."

The star who happened to mislay the monument to Dennis Cahill, to claim which several Southern newspapers have been indulging in local sarcasm, writes me: "We played Charlotte one night and Augusta the next, and as we were in each place only a few hours I got them scrambled, but the monument is in Augusta, Ga."

She sends me also to meditate upon and to guide me these lines from the Talmud that she found in a curiosity excursion in the French quarter in New Orleans. "It was on the fly leaf of George Sand's Valentine," she writes. "Means a lot, eh?"

"Thy friend has a friend, and thy friend's friend has two friends—so be discreet."

"There is something I am very much interested in and want to say a good word for," Isetta Jewel said to me in that quiet, concentrated manner that is her so effective instrument on and off the stage. "It is the Cushman Club of Philadelphia. When I was playing there last month I went to a hotel. But Mrs. Skinner came to me and asked me to just try staying at the club. She was sure I would like it, and I did. It is so clean, comfortable, homelike, and yet with all the freedom of a hotel. So many of the girls don't go there because of the supposed 'rules and regulations.' There are none. It is exactly like one's own home. The rates are so reasonable and the little after-supper dinners so enjoyable. Everything about it is so thoroughly adapted to the needs of girls and women traveling alone that it is an ideal home. I know you have written about it before, but perhaps some further word will reach a few to whom it will bring as pleasant a two weeks' stay there as mine."

The word has been spoken, and by Miss Jewel herself. This word from one who, herself, has been a guest at the actresses' home club is convincing.

"Dime novel plays won't go anywhere, except at the New Theatre," is one of the constitution in Alice Ivar' skit at the Twelfth Night revel.

Gracious Mary Moore is one of the unfortunates who "can't remember faces." "Tell me which is Lina Lehman," she asked at a reception where they were joint guests of honor. "Over there," whispered her informant, nodding toward the first woman in it. "My dear Madame Lehman," she said, "I am so glad to see you. I have had the pleasure before, you know, but I had to ask because I didn't instantly recognise you in that hat, you know. But still, after a second look, I should have known you anywhere. Do you remember that interesting person we met on shipboard, the one who——"

"But, dear Miss Moore, you're wrong," broke in a staring woman. "I'm not Madame Lehman. This is she. You have mistaken the—er—hat."

His hostess at a recent studio tea told Forbes-Robertson of the comment she heard by a Western traveling salesman to his companion at a performance of The Passing of the Third Floor Back.

"If that fellow—what's his name?—don't stop he'll have the whole d—d boarding house empty." THE MATINEE GIRL.

IMPORTANT COPYRIGHT RULING.

Court Awards Sweeping Damages for Use of Story in a Popular Play.

The United States Circuit Court of Appeals on Tuesday, Jan. 12, decided a case of vital interest to authors, in which it held that the person who turns a magazine story into a successful drama, without the consent of the author, is accountable to the author of the story for all royalties. The complainant in the case was the late Henry J. W. Dam and the defendant the La Shelle Theatrical Company, which produced the play in question, The Heir to the Hoorah, with great success all over the country for a number of years.

Mr. Dam was the author of a short story published in the *Smart Set* under the title of "The Transmogrification of Dan," and dealing with a prospector who discovers a rich deposit, becomes wealthy and marries into society. He allows himself to be harried and bulldozed by his wife and mother-in-law until his son is born, when he recovers his dignity and self-possession through the responsibilities of fatherhood.

The evidence went to show that Mr. Dam sold it for $35 and it was printed and copyrighted by the *Smart Set*. Later the author was surprised to discover in Paul Armstrong's well-known play, The Heir to the Hoorah, the dramatization of his eight-page story. He had the copyright assigned to himself and began suit against the La Shelle Company.

The complainant set up a claim to all the profits realised from the play, on the ground that Mr. Dam's consent to the use of his story in dramatic form had not previously been obtained. Mr. Dam died and his widow, Dorothy Dorr, carried on the suit through various stages to its present issue.

The decision of the Court of Appeals is of the utmost importance in its bearings, holding that the infringement of the copyright consisted of the use of the theme of the story, the change produced in the character of a husband by becoming a father.

"A playwright," says the court, "who appropriates the theme of another's story cannot, in our opinion, escape the charge of infringement by adding to or slightly varying its incidents even if none of the language of the story is used in the play.

"In our opinion, the playwright deliberately appropriated the story and dramatized it."

As to compensation for the infringement, the court says in substance that, to adjudge all the play's profits to the author of the story, who took no financial risks in producing the play, seems at first unjust, but the author of the story could not prove how much he was damaged or how much of the profits he deserved. Neither could he follow the theatrical company all over the country, seeking relief through injunctions. Making the theatrical company accountable for all the profits was the only way to keep copyrighted but undramatised books and stories from being appropriated. The complainant was entitled to recover the whole profits from the play.

ONE OF THE BOYS.

Lulu Glaser will inaugurate her season in One of the Boys, her new comedy with music, under the management of the Shuberts, in New Haven, on Monday, Jan. 24. The company supporting Miss Glaser includes Johyna Howland, Edward M. Favor, George M. Graham, Walter Lawrence, Arthur Cunningham, L. B. Foley, Charles Arling, William Glaser, Harold A. Robe, Dorris Mitchell, Irene Franklin, Edith Sinclair, Almanore Francis, and Nanon Welsh.

EVA TANGUAY RE-ENGAGED.

F. Ziegfeld, Jr., has re-engaged Eva Tanguay. Her twenty-six weeks terminated last Saturday night. She has been re-engaged as the star of The Follies of 1909 and will continue with that company for the next twenty weeks. Mr. Ziegfeld has also made a contract with Miss Tanguay for next season, and she will be starred under his management in a new musical piece, an adaptation from the French by Harry B. Smith.

THE STAGE IN ROME

BREWSTER'S MILLIONS A NOTABLE SUCCESS IN THE ITALIAN CAPITAL.

A Modern Version of The Taming of the Shrew with an Opposite Outcome—Captain Fracassa, by Mario Costa, Will Be Heard in New York and London.

(*Special Correspondence of The Mirror.*)

ROME, Dec. 23.—Who has not been present at a first "representation" in Italy can scarcely imagine what it is like. All the devils of hell seem to be let loose on the public. I have been only to one first "representation" in Rome. I shall never forget it, and will never go to another. And yet the piece was a success. What would the scene have been had the piece been a failure! As it was, every man in the theatre seemed to have gone mad. Many first-night failures are now among the greatest successes of the Italian stage, such has Rossini's Barbiere, Bellini's Monna, Verdi's Traviata and others too many to quote here.

Rossini's Barbiere fell here at the Argentina Theatre, and at the time it was thought that he would never write another note. Boito's Mefistofele was another first-night failure and is now one of the greatest successes of the theatre in Europe and America. Puccini's Butterfly also failed on its first performance at the Scala in Milan, and now it is making a triumphant tour in Italy with Bohème and Tosca. We must not, therefore, be too much impressed by a "first representation" in Italy.

We have had only a couple of novelties as yet at our Roman theatres. The most important of these is The Cursed Ring. The other is Peace in the Family, which is a seeming parody of The Taming of the Shrew. But oh, what a weak parody it is!

The husband in this parody tries to tame his wife (Valentina). He does not succeed, however, as well as Petruccio did, although Kate was much worse than Valentina. Frielle (the husband) writes articles and novels for the papers. He writes from morning until night and from night till morn. He is never tired. Every one thinks he loves his profession, but he does not. Valentina, his wife, is young and pretty, but wilful and obstinate. She is also insolent—a perfect shrew, in fact. Frielle beats her. She returns his blows. He ties her to a rope by the well, and she howls vengeance against him. He drops her into the well; she still cries vengeance.

Frielle tries every means to tame his shrew, but in vain. At last he has a bright idea. He intends to tax her for every little fault she may commit. She laughs. "I have no money," she says. "Your monthly allowance," he says. "Spent!" she cries, "and many other months are also spent. I have also raised money on your name."

"Thief! Robber!" cries Frielle, in his rage. But his wife has won. She is the stronger. It is she who will now tame her husband.

The play is splendidly acted by Gnasti and Dina Galli, who is becoming one of the greatest favorites on the Italian stage.

This play is an imitation of an old historic fact, but is modern in every sense and is full of modern men and women, on whom, however, old historic family names are bestowed. The heroine dies in the last act, much to the sorrow of the public, for the actress is very pretty, very clever, and a great popular favorite.

Mr. W. Smith's Brewster's Millions has proved a great success. Indeed every English play yet translated into Italian is a success. As for Shakespeare, it is the dream of every Italian actor and actress to appear in one of his plays. But an English farce, to be such a success as Brewster's Millions, is indeed a novelty. The more of the same sort that we can have the better for the Italian stage.

The greatest success of the moment, however, is the opera, Captain Fracassa, music by Costa, words by Guglielmo Emanuel. The novel is splendidly adapted to the stage and every character in it is splendidly reproduced, both in words and music. It will soon be given in London and New York, and Marie Costa's fortune will then be made.

Signor Guglielmo's libretto is as good as the music, and he also deserves a fortune, which we all hope he will have.

A Merry Christmas and Happy New Year to you all, dear readers mine.

S. P. Q. R.

CRANE STOCK COMPANY.

Charles L. Crane is to open a musical stock company at Enid, Okla., about the second week in February that will run into the Summer months. The company will be known as the Crane Stock company. High class musical comedies will be presented, with special scenery and costumes. Mr. Crane, who left New York on Saturday for Chicago, has engaged the following people to direct and play in his productions: Eugene La Rue, general director; A. B. Fox, musical director; Robert Russick, stage-manager and assistant director; Mrs. Katherine Ray, prima donna leads; Alma Morrison, ingenues; Henry Behman, characters.

The theatre at Enid is a modern playhouse that would do credit to Broadway, and the town of 35,000 is one of the most thriving centers of the West. The town is also noted for being the place where the man whom many have supposed to have been the late J. Wilkes Booth lived his later years and died.

THE PLAYS OF THE WEEK

To be reviewed next week:

THE MOLLUSC.....Empire
THE ARCADIANS.....Liberty
A LUCKY STAR.....Hudson
ALIAS JIMMY VALENTINE.....Wallack's
THE FAITH HEALER.....Savoy
THE LITTLE TOWN OF BETHLEHEM..Garden
MR. BUTTLES.....Weber's

Globe—The Old Town.

Musical comedy by George Ade, music by Gustave Lüders. Globe Theatre, Jan. 10. (Charles Dillingham, manager.)

Henry Clay Baxter ..... Fred A. Stone
Archibald Hawkins ..... Dave Montgomery
The Hon. Dike Bilwether .. Claude Gillingwater
Ernestine Bilwether ..... Allene Crater
Caroline Bristow ..... Flo Hengler
Diana Bristow ..... May Hengler
Gustina Jimpsen ..... Ethel Johnson
Lieut. Otto Von Up de Graff .. W. J. McCarthy
W. Darrell Glimpley ..... Lyndon Law
Jim Flanders ..... John Hendricks
Ethel Trotter ..... Shirley Kellogg
Donald Mac Gookin ..... Claude Cooper
Angus Dumfries ..... Fred Perine
Fawnie Smith ..... Shirley Kellogg
Serepta Wallace Kitts ..... Nathalie Green
Gwendolyn Hemenway ..... Alice Beiga
Sylvia Langs ..... Eloise Reed
Florence Etherington ..... Genevieve Reed
Marie Swift ..... May Hopkins
Janet Spangle ..... Clementine Dundas
Rosalie Rand ..... Margaret Denver
Jubal Dunkbury ..... Charles Mitchell
Mons. De Vaux ..... Harold Russell
A Vision ..... Constance Eastman
Mortimer ..... Barry Lillford

Mr. Charles Dillingham opened his new theatre on Monday evening, Jan. 10, under most gratifying auspices with Montgomery and Stone in The Old Town, an attraction that provided a thoroughly enjoyable entertainment and promises to rank high in popular favor for months to come.

Named for the old playhouse at Bankside in which Shakespeare produced his plays, the new house is one of the most comfortable theatres on Broadway, with a large stage and a compact auditorium designed after the architecture of the Italian Renaissance, with draperies of Rose du Barry and the walls of an old gold and blue and ivory white. The theatre has its main entrance on Broadway, just above Forty-sixth Street, flanked on either side by Ionic pilasters with simple panels between. The principal façade in handsome design is on Forty-sixth Street. A foyer on level with the first balcony affords admittance through large windows to an exterior balcony on Forty-sixth Street and provides, the weather permitting, an entr'acte al fresco balcony promenade. The Forty-sixth Street entrances include a vestibule for carriage patrons, decorated in character with the rest of the interior. A large oval panel of the ceiling may be opened when desired, the audience being thus permitted to contemplate an open sky from the auditorium, a complete novelty in American theatrical architecture, by which the theatre may be transformed in Summer into practically an open-air theatre.

The new musical comedy scored a decided hit, due far less to the librettist and the composer than to the two comedians, with the support given them by the excellent company and the splendid manner in which the production is staged.

The book tells a vague story of two stranded circus people, Henry Clay Baxter, a country boy from California, and his manager, Archibald Hawkins, played by Fred A. Stone and Dave Montgomery, respectively. They are deserted by their troupe, owing to non-payment of salaries, while at St. Augustine, and there meet their old sweethearts, Caroline and Diana Bristow, nieces of Ernestine, a souvenir riche social climber and wife of the Hon. Dike Bilwether, a recent millionaire. She is determined to marry the girls to Lt. Otto von Up de Graff and Darrell Glimpley, a self-confessed genius, and is violently opposed to the two adventurers. But Baxter's grandfather was a pirate, and his descendant has found in an old Bible, unread for two hundred years, a paper giving the location of a buried treasure in St. Augustine. Just as the two are about to locate it, the iron box is found by Caroline and Diana and appropriated by Ernestine. Hawkins makes Baxter give a tight-rope performance in the open air to raise the wherewithal for a lunch, but the sheriff proceeds to foreclose on the tent and circus paraphernalia, and the two adventurers make their escape in an automobile.

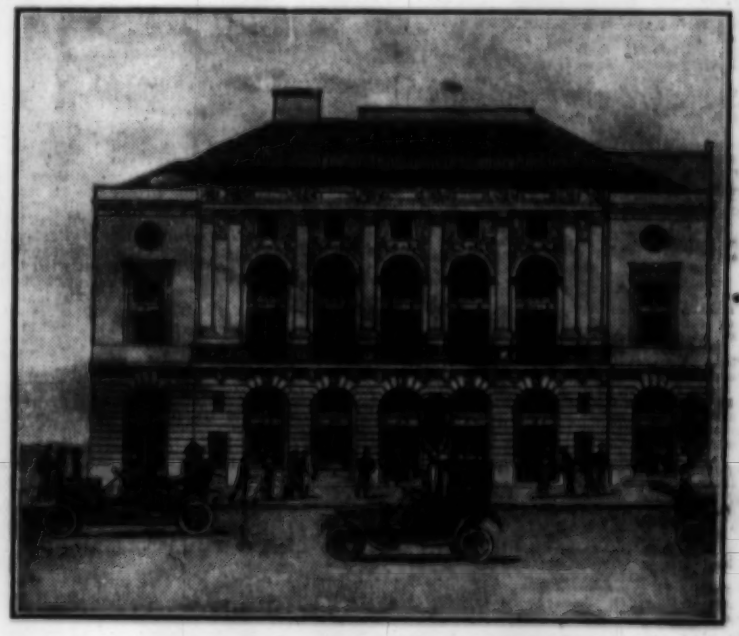
They turn up in the next act at Bilwether's California home in "the old town," and by various tricks and impersonations promote the political fortunes of Bilwether so effectually that he is elected to the United States Senate, and they are rewarded by receiving Caroline and Diana as their wives, as well as the pirate's loot for a nest-egg.

The remarkably clever work of the comedians and the other members of the cast made up for the tepid interest inspired by the book and Mr. Lüders' music, which showed little of the characteristic vim and brilliance of his former work, except in the vivacity of its tempo and rhythm. One concerted number is above the average, and the Japanese song of Montgomery, with chorus, in the second act, is quite alluring. The two comedians have a funny entrance song,

Travel, travel, little star,
In your one-horse circus car.

No acrobatic comedian shows so much intelligence in his line of work, or expands with his opportunities in a like manner as Stone. Not since his scarecrow performance in The Wizard of Oz has he been so unique and original as in his role in the present play. With all his other characteristic turns he appears in two new specialties, the first being a clever tight-rope performance with burlesque effects, including a feat of standing on his head and falling through the circus tent, and the other a sensational performance with a lariat, in which he dances through the circling loops of a flying rope. The latter feat set the audience fairly wild with enthusiasm. It is a complete novelty on the musical comedy stage and a distinguishing mark of the progressive spirit of the comedian.

Montgomery was also excellent in his specialties, and the two are at their best when they are working in partnership. Claude Gillingwater played the new millionaire in his own peculiar style characteristic of the breezy Westerner. Allene Crater was true to the part of the socially ambitious Mrs. Bilwether, and the Hengler sisters scored in their refined dances as the two nieces. Ethel Johnson played a Swedish maid with great charm, and W. J. McCarthy was funny as an exaggerated German mountain climber.



CHARLES DILLINGHAM'S GLOBE THEATRE.
Broadway and Forty-sixth Street, Opened January 10 with The Old Town.

Daly's—The King of Cadonia.

Book by Frederick Lonsdale. Lyrics by Adrian Ross and M. E. Rourke. Music by Sidney Jones and Jerome D. Kern. Staged by Joseph Herbert. Produced Jan. 10. (Shuberts, managers.)

Duke of Alasia ..... William Norris
Alexis, King of Cadonia ..... Robert Dempster
General Bonski ..... Albert Gran
Captain Laski ..... Melville Stewart
Lieutenant Jules ..... Donald Buchanan
Lieutenant Saleff ..... William Davis
Panix ..... D. L. Don
Laborde ..... St. Clair Bayfield
Bran ..... William Danforth
Barber ..... Vincent Dusenberry
Militza ..... Clara Palmer
Stephanie ..... Mabel Weeks
Duchess of Alasia ..... Bessie Tannehill
Natine ..... Addie Marze
Wanda ..... Edna Broderick
Ottaline ..... Carolyn Armstrong
Princess Marie ..... Marguerite Clark

The piece serves to introduce Marguerite Clark as a Shubert star. Featured in her support is William Norris. It is prettily staged, and here and there the music recalls the composer of The Geisha and San Toy, Sidney Jones. Besides, it is excellently played; but the libretto is lifeless, and an hour is consumed in detailing a plot that could be easily compassed within the space of ten minutes. As much more time is consumed in the last act to develop a story lacking in movement and action.

The young King Alexis is unpopular with his subjects because he suffers himself to be ruled by the military party under the leadership of General Bonski. He is made of good stuff, however, and resolves to demonstrate his capacity to rule by escaping from his restraint and mixing with his people. Bonski arbitrarily arranges a marriage for him with the Princess Marie, daughter of the Duke of Alasia, to which neither of the young people, who have never met, is favorably disposed. With the connivance of Captain Laski, the King dons a peasant's costume and foregathers with the revolutionists, who soon learn to like and respect him. Meanwhile he becomes acquainted with Marie, and the two fall violently in love, without suspecting each other's identity. The result is not hard to predict. The revolutionists themselves express the hope that such a man as the disguised King might rule over the country, and at the right moment he proclaims himself and is crowned their ruler, while Marie is chosen his consort.

The main part of the action is taken up in portraying the comical vicissitudes of the old Duke of Alasia, who is selected regent over the country pending the interim of the King's mysterious absence. He is in continual fear of assassination and the lamentable victim of his own wife's tyranny.

Marguerite Clark is charming as the Princess Marie, though in common with the majority of the characters she has but limited opportunity to exercise her best qualities. She was dainty, as usual, and danced and sang prettily. Mr. Norris has a conventional musical comedy old-man role, padded to suit a presumably existing taste for a specie of strained humorous dialogue, best described as gagging. Within the limitations prescribed for his activity he made of the part all that was possible. William Danforth played Bran, a servant of Captain Laski, in an eccentric manner that was laughable. Robert Dempster was interesting as the young King, and Mabel Weeks sang "Katamaran" in a pleasing manner and in an agreeable voice. Clara Palmer has several numbers that appealed, and she danced cleverly. Melville Stewart was excellent as Captain Laski.

The plot is obvious and the action is slow in development, yet the piece enjoyed a long vogue in London. Just what Mr. Kern's musical contribution is to the score is hard to tell. While the music is dainty and pleasing the piece lacks numbers to make the blood tingle.

New Amsterdam—The Barrier.

A play in four acts, dramatized from Rex Beach's novel by Eugene W. Presbrey. Produced Jan. 10. (Klaw and Erlanger, managers.)

John Gale ..... Theodore Roberts
Alluna ..... Abigail Marshall
Mollie ..... Rosaline Ziegler
John ..... Harold Ziegler
Big Creek Lee ..... Guinnio Socola
Necia ..... Florence Rockwell
Captain Burrell ..... James B. Durkin
Polcon Deret ..... Alphons Ethier
Runnion ..... John T. Pierson
Dan Stark ..... W. S. Hart
Corporal Thomas ..... J. H. Greene

The Barrier is a dramatized novel, a melodrama, and another play of the Frozen North. No one of these three descriptions can be applied peculiarly to The Barrier, for within the past three seasons dozens of dramatized novels, plenty of melodramas, and too many plays of the Frozen North have seen production. Though quite conventional, The Barrier is an interesting melodrama, well presented.

Fifteen years before the play begins Dan Stark had shot his wife and had fixed suspicion on John Gale. The story is that Stark had won the girl, whom Gale loved, but, having secured the prize, ill-treated her. In desperation she appealed to Gale for help and together they planned to elope, taking with them the Stark baby. Stark learned of the plot and shot his wife. Gale, who was unable to clear himself of suspicion, fled with the baby to Flambeau-on-the-Yukon, Alaska. Here Gale married a squaw named Alluna. About the time that the baby, whom Gale had renamed Necia, had reached her seventeenth birthday the Government established barracks in Flambeau, in charge of which a young Kentucky "blue blood," Captain Burrell, was placed. Between Burrell and Necia a mutual love sprang up. Common gossip, which finally reached Necia's ears, discredited the idea of a marriage between Burrell and Necia, who was thought to be Alluna's child and therefore a half-breed. Necia, who supposed Alluna to be her mother and Gale her father, realised the hopeless gulf between a half-breed and a Kentucky "blue blood." In the meantime Stark has come to the settlement and had recognised Gale. After many complications Stark admitted Gale's innocence of murder. The parentage of Necia was established and everything ended as happily as is possible in a melodrama.

The production scenically is not lavish, and therefore it is more satisfying. No attempt has been made to force local color on each of the five senses. Artificial snow, the scent of pine, howling wolves, and the other paraphernalia with which so many "North Pole" melodramas are overburdened are conspicuously absent. Altogether it is good melodrama, not cheapened by the usual common overcoloring.

The acting is excellent from the most important to the least insignificant role. Theodore Roberts' realistic method found ample opportunity to display its appropriateness. Florence Rockwell and James B. Durkin as the young lovers were pleasing to the eye and ear. Mr. Durkin's earnest work deserves much praise. Alphons Ethier was well selected for the role of the French-Canadian boy. His dialect was the best that has been heard in New York for some time. The villains, John T. Pierson and W. S. Hart, were sufficiently disagreeable. Guinnio Socola was amusing. J. H. Greene did well with his small part. The Ziegler children also must be mentioned as convincing in manner. For those who like melodramas with plenty of fight and blood, the latter very much in evidence in the last act, The Barrier ought to prove satisfying entertainment.

Irving Place—Christ'l, the Forester's Daughter.

(Die Förster-Christ'l) operetta in three acts, by Bernhard Buchbinder, music by Georg Jarna. Produced Jan. 13.

Emperor Josef ..... Th. Burgarth
Count Kolonitzky ..... Heinrich Oesfeld
Count Gottfried von Leoben. Gustave Hartzheim
Reuters ..... Oscar Penke
Baroness Agathe von Othegraven. Georgine v. Neuendorf
Count Sternfeld ..... Hans Hellmann
Countess Josefine ..... Elsa von Bostel
Franz Foeldessy ..... Rudolf Koch
Hans Lange ..... Carl Schmidt
Christine ..... Lucie Engelke
Peter Walperl ..... Hans Dobers
Minka ..... Alice Haeseler
Baroness Kleinau ..... Hanni Brockmann
Baroness Franken ..... Else Hagemann
Mme. von Lieben ..... Milly Koenig
Mlle. von Streben ..... Nora Krueger
Mlle. von Labay ..... Hedwig Reinfels
Countess Werben ..... Lina Tietze
Countess Luenau ..... Yolanthe Pressburg
Mlle. von Nette ..... Annie Hellmann
Mlle. von Ramhof ..... Margarete Wulfen
Mlle. von Pallen ..... Regine Scherer
Mme. von Lerch ..... Paula Molchin
Mlle. von Stegern ..... Elvira Avon
Mlle. von Lassen ..... Trude Brandt
Mme. von Lenori ..... Martha Berger
Mlle. von Tischenfels ..... Hilda Wagner

Christ'l, the Forester's Daughter (Die Förster-Christ'l), an operetta in three acts, book by Bernhard Buchbinder, music by Georg Jarna, was produced for the first time in this country at the Irving Place Theatre last Thursday night. The operetta was put on in Vienna some four years ago and has since become a great favorite in both Austria and Germany.

The basis of the libretto is historical. Emperor Josef II, while out hunting, comes to the home of Forester Lange, situated near the boundary line between Hungary and Austria. He meets Christ'l, the forester's daughter, who does not recognise him, because he is unaccompanied by any member of his suite, and because in externals he does not differ from the ordinary huntsman. Christ'l demands from him the fee expected from hunters. As he has no money he leaves his watch with her as security. At the same time the girl gives free expression to her views of the Emperor. Her frankness and honesty, as well as her good looks, make an impression on the ruler. Christ'l has two suitors, a young Hungarian named Foeldessy, whom she affects to despise because of his nationality, and Walperl, a middle-aged tailor at the Imperial Court. Foeldessy some years before had deserted from the army, after killing his lieutenant, who had ruined his sister. Walperl, in order to rid himself of a rival, betrays Foeldessy, who is arrested by the authorities. In order to save him, Christ'l, accompanied by Walperl, who pretends that he is a close, personal acquaintance and friend of the Emperor, goes to Vienna to intercede for her lover. There she finds that the huntsman she met several days before is no other than the Emperor. He receives her cordially, and thereby fans into a flame the spark of love he kindled in her at their first meeting. She knows nothing about the ways at Court, and makes many amusing mistakes. At a Court ball she dances with the Emperor. She does not forget her mission, however, and easily secures the release of her lover. The last act finds her at home, in the forest, pining for the Emperor. He comes to bid her good-by, and does not leave her before she has consented to marry Foeldessy, for whom she has a certain amount of affection.

An audience that packed the house received the operetta enthusiastically. The libretto is charming. The story it tells has been used many times both in opera and in drama, but it has seldom been better told than in the case of the operetta under discussion. Herr Buchbinder has made it seem real, not a mean achievement when one recalls the long series of stage offerings, based

on almost the same material, which leave one with the feeling that they could not have happened outside of story books. The average libretto of the latter sort is well exemplified by The King of Cadonia, in which a King, disguised as a peasant, wins the love of the heroine. Christ'l differs from The King of Cadonia not only because it is surrounded by an atmosphere of reality but because its librettist has, in his leading characters, drawn living, breathing figures and not mere puppets made of pasteboard and tinsel. The dialogue is good and contains many genuinely funny lines.

The music, though frequently reminiscent, is always pretty. Some of the songs evidently have germinated from old volkslieder. Waltz and polka follow each other in rapid succession, with marches thrown in for good measure. The libretto, however, is the thing, and the chances it offers for good acting are seized upon and made the most of by the Irving Place company.

Lucie Engelke, from the Metropol Theatre, Berlin, made her American debut in the role of Christ'l. She is a valuable acquisition to the local stage, and why should she not be, with good looks, acting ability and a fine singing voice? Her scenes with the Emperor, splendidly portrayed by Director Burgarth, left one wishing for more. The wholesomeness, good nature and downright honesty of the girl are most attractive. Mr. Burgarth was not only the Emperor but also a man. His performance was natural and free from bombast. Hans Dobers as Walperl, the tailor, was very comical. Georgine von Neuendorf did a court lary amusingly, and Gustave Hartzheim squeezed lots of fun out of the part of the Court Chamberlain. Elsa von Bostel as Countess Josefine and Alice Haeseler as Minka sang very well.

Hackett—The Prince of Bohemia.

A new musical play in two acts, book by J. Hartley Manners; lyrics by E. R. Goetz; music by A. Baldwin Sloane. Jan. 14. (Lew Fields, manager.)

Dick Conyers	Andrew Mack
Ashby Tritton	W. T. Carleton
Allan Tritton	Harold Crane
Dominick Kearney	Charles F. McCarthy
Montague Head	Henry Norman
Spicer Twigg	E. H. Kelly
Count Cataloni	John Ardizoni
Captain Raoul Jacquinard	Vincent MacCarthy
The Hon. Nigel Woodgate	Henry Warwick
Officer	Sim Pulen
Mrs. Mary Kelly	Mary Forrest
Kate Kearney	Georgie Lawrence
Angela Tritton	Christie MacDonald
Annette	Mildred Manning
Freddie	Maudie Brown

Manager Lew Fields has given The Prince of Bohemia, with Andrew Mack, a complete Broadway production as elaborate as anything he has done for himself or his other attractions, and as far as a lot of pretty chorus girls, rapid evolutions and handsome scenery can make a show attractive, the production is excellent. The first scene represents the interior of the palm garden and lounge of the Hotel Metropole, Westpool, with an outlook on a large palace steamer at anchor, and the second act affords a realistic view of a houseboat on the Thames. The story on which the piece is built up is of elementary interest, however, and Mr. Mack does little more than act himself in the character of Dick Conyers. As a young, devil-may-care man about town, who is frowned upon by a father ambitious for his daughter's social position, he follows Angela Tritton, his sweetheart, to Europe, and by disguising himself as an Irish servant, accompanies her and friends on a trip up the Thames in a houseboat, finally winning the father's consent.

The chief interest, independent of Mr. Mack's personality and the splendid ensemble, centers on the refined work of Christie MacDonald as Angela Tritton. She came in for rousing applause on her singing of a waltz number of superior texture "Gentle River," which Mr. Baldwin Sloane presumably did not compose, as it stands out in bold relief against the medley of airs borrowed from Tosti and a dozen others, which forms the bone and sinew of Mr. Sloane's musical contributions to the performance. Miss MacDonald's voice has apparently improved under systematic training. Vocally and otherwise she was a delightful feature of the performance.

Mr. Mack has a graceful way of playing an Irish comedian of the sort who upholds the sovereignty of Ireland against all odds and sings comic songs or sentimental "comaiyez" in a pale tenor voice which is popular in the gallery as well as in the lower realms. As he proved himself the bright particular star of the last Lambs' gambol, expectations ran high that he would surprise his admirers with a novelty; but he contented himself with his imitation of Caruso singing "La donna mobile" a snatch of a French ditty, and his clever coon song, "Go 'way, Mistah Moon," which was vociferously redemanded. Two of the better numbers were "Just a Little Bit of Blarney," by Dick and Angela, and "I Wonder What They're Doing Now in Home, Sweet Home," by Dick and chorus. Georgie Lawrence played a flaunting Irish girl in a broad, hearty manner, and Harry Norman was capital as a Scotland Yard detective.

People's—The Jews in Russia.

Drama in four acts, by Jevgeny Chirikoff, translated by I. Kobrin; staged by Borris Thomashefsky. Jan. 17.

Leiser Frenkel	L. Blank
Boruch, his son	Mr. Rosenstein
Leah	Mrs. Shapiro
Schloime	Mr. Wechsler
Nachmann	Gustav Schlacht
Beresin	J. Kessler
Iserson	Mr. Teplitsky
Doctor Furman	Mr. Weintraub
Israel	Mr. Zuckerman
Aaron	Mr. Zuckerman
Gause	Mrs. Hirschman
A peasant	Mr. Kornfeld
A farmer	Mr. Teplitsky
Masha, a servant	N. N.

The play attracted an audience that packed the house, partly because of the interest in the drama, which is a graphic exposition of the oppression of the Jews in Russia, and partly because of the popularity of Mr. Schlacht in the role of Nachmann.

The scene throughout is laid in the house of Frenkel, a Jewish watchmaker, whose daughter Leah has formed a secret attachment for Beresin, a Christian, and a friend of Frenkel's son, Boruch. The first two acts are taken up with heated disquisitions on Socialism and the status of the Jews in Russia. Nachmann is a patriotic Jew. He is a man of culture and an earnest philosopher. Boruch, the son, Leah, and others of their friends are advanced Socialists, believing in the universality of human nature and the final adjustment of all rights through the spreading of intelligent Socialism. Nachmann typifies the dissent from the altruism of these deluded dreamers, and throughout the early scenes exhorts against the abandonment of their Jewish faith and a too trustful faith in the benevolence of their doctrines. He has suffered persecution and wrongs and realizes that nothing is to be gained for his race by relying on the sense of justice of their so-called non-Jewish brethren. Jewish blood has been shed in fighting for Poland without bringing any alleviation of their condition on the part of the Poles. He foresees the day when they must fight to defend their homes and dear ones.

His attitude finds no echo in the hearts of his hearers, except Frenkel, and Nachmann is looked upon as a meddler and prophet of evil.

He has formed an affection for Leah that has been of slow growth, but is of enduring strength. Unaware that the young girl is courted by Beresin, who is a welcome visitor in the Jewish home circle, he declares his love, but soon realizes that Leah is not for him, and he departs, declaring that his disappointment is one more blow which fate has rained upon his back. Leah confides to her father the truth of her attachment for Beresin and Frenkel is almost prostrated by the revelation that his daughter loves a Christian.

These serious scenes are here and there lightened by comedy incidents in the adjoining room, where elfin Schloime, the indefatigable workman, always tinkering, tinkering with his watches throughout the play. At last some stirring action is infused into the academic debates. The street without becomes a scene of lively commotion. Poor Schloime is assaulted and terribly beaten by the Jew-hating mob and the windows are smashed, and finally in the last act the mob breaks down the doors and window shutters and invades the peaceful home. Now comes to pass what Nachmann has predicted. Frenkel is struck down in his sitting room. Schloime in the little shop. Nachmann takes a crying boy in his arms and escapes by a side door, but not till he has given Leah his prized revolver and told her to defend her honor. Beresin is there, but the mob does not discriminate. His cries: "I am a Christian," are unheeded. He runs into another room, pursued by the ruffians. At the door Leah halts them with her revolver. Then she follows Beresin into the room.

The mob smashes everything in the house and leaves, to continue its career of carnage in other Jewish houses. When Nachmann and Boruch rush into the room all those that they hold dear are lying dead or maimed in their blood. Only Beresin, wounded and stunned, leans upright in the door to Leah's room. When they ask, "Where is Leah?" he says: "She is dead." She has killed herself.

The play contains some remarkably powerful acting moments, and enables the Yiddish actors to score in ringing speeches. The discursive character of the first part is thus retrieved by the splendid natural forces of the actor playing Nachmann, a role which Mr. Schlacht makes luminous alternately by his forensic energy, his tenderness and his depth of feeling. The scene in which from the window he narrates to Leah the pitiful history of each Jewish family in their range of vision is a splendid example of a dramatic recital, and his simple declaration of love and the bitter reaction of his disappointed hopes were given with an impressive force of moving tenderness.

There are no drones on the Yiddish stage, and every part is played with intelligent insight and expression. The restraint exercised by the players was admirable. Mrs. Shapiro, whose dark beauty strongly suggests that of Maxine Elliott, was sympathetic and interesting as Leah, and the role was played in a rich musical voice. Mr. Blank's Frenkel was a strong characterization of diversified forces ranging from grim humor to strong emotional qualities. Mr. Zuckerman played the meddlesome comic news peddler, Isrul, in a vein of infectious humor, and the silent Schloime was admirably portrayed by Mr. Wechsler.

At Other Playhouses.

WEST END.—Dustin Farnum in Cameo Kirby played last week at the West End and seemed to please the patrons of this house. As Kirby, Dustin Farnum was excellent. Emmett Corrigan proved a strong favorite and received a number of calls. George Thatcher, May Buckley, and Ruth Lloyd were most acceptably cast. Frank Daniels in The Belle of Brittany is billed for this week.

GRAND OPERA HOUSE.—Robert Hilliard in Porter Emerson Browne's A Fool There Was was the attraction at this house last week. Nanette Comstock, who was severely burned in Providence Jan. 7, resumed her role in the cast. The play was received well. This week, The Harvest Moon.

ACADEMY OF MUSIC.—May Robson and The Rejuvenation of Aunt Mary proved as funny as ever. The play and Miss Robson's Aunt Mary have lost none of their delightful freshness. The engagement continues through this week. Next week, Chauncey Olcott in Ragged Robin.

THE ACTORS' SOCIETY

BUSINESS AT THE MEETING OF THE BOARD OF DIRECTORS.

Thomas Wise Attends—A Vote of Thanks for Irene Langford—Frances Lynn in Town—Theodore Friebus in The Faith Healer.

Photo Hall, N.Y.

The above is an exceptionally good likeness of Frances Lynn, an emotional actress of ability and intellect. She entered the dramatic profession as a member of the Proctor Stock company, under the direction of Frederick Lond, and during the two seasons she spent with that organization advanced from utility woman to leading roles with success. She then played a melodramatic lead for a season and subsequently played under the management of the late Kirke La Shelle, David Belasco, and Liebler and Company. Miss Lynn has won highly flattering comments from the press for the excellence of her work wherever she has appeared. While Miss Lynn is especially adapted to emotional work, she has demonstrated that she is by no means limited in scope, and some of the best work she has done has been along character and dialect lines. The highest praise accorded her by the press was for her work as the Girl in David Belasco's Girl of the Golden West, a part that she was called upon to play at a few hours' notice. Western critics were unanimous in their praise and predicted a great future for Frances Lynn. In a wide range of parts Miss Lynn has proved to be an actress of great versatility and magnetic personality. She is now at liberty, and her permanent address is the Actors' Society of America, of which she has been a member for the past six years.

President Thomas A. Wise came over from Philadelphia to attend a meeting of the Board of Directors held Jan. 10. He was placed in the chair and the business of the meeting was handled very expeditiously. The directors gave Irene Langford a vote of thanks for the way she handled the work of the Actors' Society booth at the Professional Woman's League bazaar, held Dec. 15-19. Miss Langford in turn wishes to thank all who assisted her in her efforts to make the booth the success it proved to be.

Alexander Gaden has just closed with the Mortimer Snow Stock company, of Troy, N. Y., after a pleasant and successful engagement.

Harry O. Stubbs is playing with The Gentleman from Mississippi, continuing in the same part he played so successfully during the New York run.

Miriam Nesbitt is playing with the Western Traveling Salesman company.

George Farren is continuing with Eleanor Robson in The Dawn of a To-morrow.

Walter R. Seymour has been engaged by Brady and Grismer to play the Mayor in their Southern Man of the Hour company, opening Christmas Eve in Memphis, where he was a big stock favorite last year. A large house greeted him with much applause.

E. H. English is continuing with much success as Joe Brooks in Paid in Full.

Harry English is with Harkins' Stock company playing in Canada. He has been making a big hit wherever he has played.

Irene Timmins is playing with the Bijou Stock company in Brooklyn.

Theodore Friebus, formerly a member of the Board of Directors, has been in New York for a week. He is rehearsing in the part opposite Henry Miller in The Faith Healer, having severed his connection with the Castle Square Stock company in Boston. By special request of Mr. Miller John Craig released him for the part. Mr. Friebus' play, 1915, is being played in Boston at the present time by Mr. Craig's stock company.

Edwin Cushman is with The Prince Chap company.

With Montgomery and Stone at the opening of the new Globe Theatre are Harold Russell and Claude Gillingwater.

Among the members of the society in The Barrier at the New Amsterdam are Theodore Roberts, Alphonz Ethier, Gilbert Sosolo, J. H. Greene, Abigail Marshall, and J. J. Pierson.

BERNSTEIN AT HOME.

Henri Bernstein, the Parisian dramatist, has written but eight plays in eight years, in the following order, beginning with 1901: Le Marche, Le Detour, Joujou, Le Bercail, Le Griffe, La Rafale, Le Valeur, and Israel, which he produced in 1908. His mother is said to have been an American and he received part of his education at Cambridge University, London. He spent one fortune and made another by his plays. A Parisian writer describes him as follows:

"He looks like a prince. His appearance all speaks the aristocrat—his towering height, his luminous, dreamy-blue eyes, his pale complexion, his long, slender fingers. He dresses like a prince in the ultra-English mode of the hour; and he lives like one in a spacious apartment on the Boulevard Haussmann with numerous servants and attendants, including a valet, a chauffeur, and a charming young woman who bears the title of secretary.

"M. Bernstein works at a huge desk, in a large room furnished with every luxury. His household, indeed, lacks nothing but a wife. This sympathetic writer appreciates the advantages of matrimony, as he says, for every man except himself."

LAURENCE IRVING A MANAGER

Laurence Irving, who is now starring with his wife, Mabel Hackney, in The Affinity at the Comedy Theatre under the direction of the Shuberts, will next season enter the field of American theatrical management, being the first English actor-manager to become a producer on this side of the Atlantic. He is now writing a comedy of American society life which he will himself play here next season. While Mr. Irving is in England next Summer he will acquire the American rights to several European unproduced manuscripts and plays already presented abroad. These pieces will be offered in this country next year under the joint management of himself and the Shuberts, the productions all being staged under the personal direction of Mr. Irving.

CURRENT AMUSEMENTS.

Week ending January 22.

ACADEMY OF MUSIC—May Robson in The Rejuvenation of Aunt Mary—64 times, plus 2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—11th week—79 to 86 times.
BELASCO—Is Matrimony a Failure?—22d week—170 to 177 times.
BIJOU—Cyril Scott in The Lottery Man—7th week—49 to 56 times.
BROADWAY—The Jolly Bachelors—3d week—13 to 20 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 5th week—33 to 40 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Irwin's Big Show.
COMEDY—Laurence Irving and Mabel Hackney in The Affinity—3d week—17 to 24 times.
CRITERION—Francis Wilson in The Bachelor's Baby—4th week—25 to 32 times.
DALY'S—Marguerite Clark in The King of Cadonia—2d week—9 to 16 times.
EMPIRE—Sir Charles Wyndham and Mary Moore in The Mollusc—14 times, plus 1 to 8 times.
FLITTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—20th week—158 to 165 times.
GARDEN—Ben Greet Players in The Little Town of Bethlehem—3 times, plus 1 to 8 times.
GARRICK—Otis Skinner in Your Humble Servant—3d week—17 to 24 times.
GLOBE—Montgomery and Stone in The Old Town—2d week—9 to 16 times.
GRAND OPERA HOUSE—The Harvest Moon—90 times, plus 8 times.
HACKETT—Andrew Mack in The Prince of Bohemia—2d week—4 to 11 times.
HERALD SQUARE—Lew Fields in Old Dutch—9th week—65 to 72 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—20th week.
HUDSON—Commencing Jan. 18—William Collier in A Lucky Star—7 times.
HURTIG AND SEAMON'S—Lid Lifters.
IRVING PLACE—German Company in Christ'l, the Forester's Daughter—4 to 9 times; The Crested Lark—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—20th week—137 to 143 times.
LIBERTY—The Arcadians—1st week—1 to 8 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Marie Tempest in Penelope—6th week—41 to 48 times.
LYRIC—The City—5th week—32 to 39 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—11th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—16th week—122 to 129 times.
METROPOLIS—Vanity Fair Burlesquers.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—10th week.
MINER'S BOWERY—Washington Society Girls.
MINER'S EIGHTH AVENUE—Jolly Girls.
MURRAY HILL—Bon Ton Burlesquers.
NEW THEATRE—Dep—7 to 9 times; The Nigger—17th time; The School for Scandal—15 to 17 times; Opera—2 times.
NEW AMSTERDAM—The Barrier—2d week—9 to 16 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—15th week—115 to 122 times.
OLYMPIC—Follies of New York and Paris.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Commencing Jan. 10—Henry Miller in The Faith Healer—8 times.
STUYVESANT—The Lily—5th week—29 to 36 times.
VICTORIA—Vaudeville.
WALLACK'S—Commencing Jan. 18—H. B. Warner in Alias Jimmy Valentine—1st week—1 to 7 times.
WEBER'S—Commencing Jan. 20—Henry E. Dixey in Mr. Battles.
WEST END—Frank Daniels in The Belle of Brittany—64 times, plus 7 times.
YORKVILLE—Vaudeville and Moving Pictures.

ON THE LONDON STAGE

Americans Prominent in Pantomimes—For the Soul of the King—The House Opposite—Doyle's New Play—Gawain's Gossip.

(*Special Correspondence of The Mirror.*)

LONDON, Jan. 8.—During the fortnight that has had to elapse since I last had the pleasure of addressing MIRROR readers, our dramatic output has not been so much dra

Photo London Stereoscopic Co.

H. B. Irving.

matic as pantomimic. King Pantomime, with all his attendant fairies and clowns, is again ruling in these islands. Altogether there are some hundreds of pantomimes in Great Britain. In the metropolitan area alone we have nearly twenty such shows.

Of course, to American playgoers, who so seldom see a pantomime, these hundreds of such Christmas annuals mean little or nothing. Nor would even the score of such in London proper mean much to MIRRORITES. It is sufficient, therefore, that I should limit my actual miniature mention of such pantomimes to the two big West End specimens. These are both on the subject of Aladdin; or, The Wonderful Lamp, a somewhat strange proceeding, seeing that both the big playhouses concerned—namely, the Lyceum and Drury Lane—are within a stone's throw of each other and have to draw from the same class of patrons, especially in the cheaper parts.

Alas, the Lyceum production coincided with a most tragic event—the death of that pantomime's producer and part author, Ernest Carpenter, who was also part lessee of the theatre with H. R. Smith. My poor friend Carpenter, who was only forty-one, died of appendicitis and hernia, induced by overwork.

And now to pass to more pleasurable matters. As regards both these Aladdin pantomimes, the chief thing interesting to American friends is that certain citizens of your States are engaged and have made splendid successes. Among these transatlantic topliners are Marie George as Aladdin, Truly Shattuck as Pekoe and George Ali as the Dog, all at Drury Lane. At the Lyceum the chief American scoring is Archie Royer, who is a most artistic and capable Abanazar.

There have only been two productions of a dramatic kind, and one of these was like Midshipman Easy's nurse's baby, "only a very little one." It was called For the Soul of the King, and was based on Balzac's grim story, "In the Time of the Terror," and was produced at the Queen's Theatre by H. B. Irving, who played in it the remorse-racked executioner of King Louis the Sixteenth of France. "H. B." gave a fine impersonation. The new playlet, however, did not save the comparatively new resistance piece, The House Opposite, lately described by me. This will presently be succeeded by a new adaptation of Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde, with "H. B." in the name parts.

The other dramatic production was Sir Arthur Conan Doyle's new four-act drama, The House of Temperley, at the Adelphi. This proved a most thrilliful affair, not only because of its strong but female interestless story, but also, nay mainly, because of its wonderful glove fights and prize fights of the period of Tom Cribb and Tom and Jerry. There are forty-three speaking parts all finely played, and the drama is splendidly staged. I understand that you will see it anon in your States. When it does come to you The House of Temperley is sure to please all your "sports" as it is delighting all our young bloods.

After this week we shall begin to be busy in the drama line. The next big production is due at Wyndham's next Wednesday. It is Captain Kidd, a musical play adapted by Seymour Hicks from your Richard Harding Davis' clever comedy, The Dictator. Hicks will play the character so finely played by your fine comedian, William Collier, whom we shall all be glad to see again in London.

GAWAIN.

FRANZ LEHAR'S CAREER.

Franz Lehar, the composer of The Merry Widow, composed his first song at the age of six, and dedicated it to his mother. His father was a farmer at Komorn, Austria, and leader of a regimental band of the Austrian army when mobilized. The young man entered a German gymnasium at eleven at Sternburg and matriculated a year later, according to a writer in the St. Paul *Dispatch*, at the Conservatory of Music at Prague, graduating at the age of eighteen in 1883. He obtained an appointment as kapellmeister at two municipal theatres in Barmen-Elberfeld, and earned $35 a month. In a short time he broke his contract, ran away and joined his father's band. He was then appointed military musical director at Losonez. The production of his first opera, a serious work entitled Kuska, or Titania, at Leipsig, in November, 1896, led him into debt, and it was not till he turned his attention to comic opera and composed The Merry Widow that his financial returns compensated him for his labor.

The Merry Widow was composed in a great hurry to fill a gap, and was not expected to score the success which it achieved. Something had to be written to fill in, and the most popular operetta of the past twenty years was the result.

EFFIE SHANNON'S ADVICE.

Effie Shannon has been descanting intelligently on the superiority of cultivating character to glorying in personal attractiveness as an enduring asset of an actress' career, and among other things her advice to young women on the stage to cultivate the society of refined and educated persons is particularly pertinent. "A girl can gain more," she says, "by discussing life with a thorough artist for one hour than by applying a year to the development of her voice. The interchange of ideas is the best training of all. A woman who mingles during her leisure hours with intellectual and cultured persons will advance to the goal far more quickly than will her sister who wastes her time with unworthy associates. The conspicuous successes are all graduates of this informal college of art. This argument might be combatted by the fact that it is difficult to know superior persons, but a woman invariably reaches her level, and if she is destined to great things she will naturally attract the real people of her neighborhood."

WILL TRY FOR RELIEF.

The child labor law of Louisiana, in so far as it prohibits the employment of children under fourteen years of age on the stage, will be fought to a finish in the courts. During the recent engagement of a popular actress in New Orleans it became necessary to violate the law or mar the performance by eliminating a child from the cast. The management chose the former course, with the result that the proper affidavit was made against T. C. Campbell, manager of the Tulane Theatre, the morning following each performance. Other managers are doing likewise, and the united theatrical interests in that city will combat this feature of the law. The impression prevails that the only remedy is to obtain the necessary amendment to the act at the next session of the Legislature.

THROWN OUT OF AN AUTOMOBILE.

Mrs. Hollis Cooley, wife of the general manager of Felix Isman's theatrical enterprises, had a narrow escape from being hurled to death from an automobile which collided with a telegraph pole, turned turtle and pinned its occupants underneath. The accident occurred on Monday afternoon, Jan. 10, while Mrs. Cooley, Mrs. Charles A. Schultz, president of the Richmond County Automobile Club, and Mrs. John McKee were on their way to a card party at the Automobile Club at the Atlantic Inn Hotel, Grant City, Staten Island. The inmates escaped serious injury by falling in the snow and were taken to the hotel, where they received medical attention. The chauffeur also escaped. The accident was due to the car skidding in turning to avoid a brewery truck.

THE PRESIDENT WILL AID ACTORS.

President Taft last week promised Daniel Frohman, president of the Actors' Fund of America, and Charles Burnham, president of the Theatrical Managers' Association, that he will not only be present at the big fair which will be given for the Actors' Fund in the Seventy-first Regiment Armory next Spring, but will also deliver an opening address. He assured the two managers that both he and Mrs. Taft are very fond of the theatre and would be glad to help the fund by attending and delivering an address.

AN UNCANNY EXPERIENCE.

Spiritualistic Antics of a Chair That Woke J. Duke Murray Out of a Sound Sleep.

J. Duke Murray, the veteran press agent in charge of the advance work of The Thief company, had an experience in a hotel at Menominee, Mich., one night last week, the printed account of which deserves to be framed and preserved in the reading-room of The Friars, of which he is an honored member.

Mr. Murray—to tell the story briefly—was awakened out of a sound slumber by something bumping against his elbow at regularly recurring intervals. It was a soft, caressing sort of bump, that left him in a half-conscious state of wakefulness, vaguely wondering what it was. The time was five A.M., and the light was dim, but soon Mr. Murray was able to discern a chair apparently moved by unseen hands in midair, swinging to and fro and bumping against his extended arm. He sat bolt upright in bed with a creepy feeling and his hair like quills upon the fretted porcupine. The uncanny sensation was increased by a noise like escaping steam which now fell upon his ears and made him recall all the hair-raising stories of Edgar Allan Poe he had ever read. Terror roused him to action. Convinced that his peaceful couch was beset with evil spirits he made a leap out of bed and landed squarely in a foot of ice water. Murray gave a yell of terror and tried to turn on the electric light, when suddenly a stream of ice water struck him squarely in the back. It was the coldest water he had ever felt, and he was paralyzed with cold. But he managed to turn on the light, and beheld the faucet in the room with the head off spurting a large and merry stream clear across the room and playing on the curtain.

That was the strange, hissing sound he had heard, and in the water by his bed floated the chair that had bumped against his arm. He rung up the night clerk, who presently appeared, and Murray escaped through the open door, but not until struck in the back by the escaping water which had not previously drenched him. It took five girls and a plumber to make that room habitable again. Fortunately, Murray's trunks were in the back yard and were not damaged. Now whenever he thinks of that chair bobbing solemnly in the darkness and nudging his elbow he has the creeps.

THE DUNCANS DEFY THE COLD.

The Children's Society had Raymond Duncan, brother of Isadora Duncan, in court on the charge of neglecting his young son, Menalkas Duncan. The charge was brought because the child was dressed in the garb of the ancient Greeks, which means bare head, bare arms and bare legs. Magistrate Herbert dismissed the charge. Raymond Duncan, who with his wife affects the Grecian garb, is lecturing on Hellenic music. He has delivered his lecture at Columbia and Harvard universities. His date to lecture at Bryn Mawr was cancelled by the college authorities.

THE WISHING RING.

The Shuberts announce that Marguerite Clark will give a special matinee performance of The Wishing Ring, a whimsical comedy of English life, by Owen Davis, at Daly's Theatre on Thursday, Jan. 20. The Wishing Ring, which has never been seen in New York, was Miss Clark's first starring vehicle on the road. The production will be made with Miss Clark and a company including Robert Dempster, William Norris, Clara Palmer, Melville Stewart and others from the members of The King of Cadonia company. This will be the first time that Miss Clark has been seen in a regular dramatic offering in New York.

MONOLOGUE BY PILAR MORIN.

At the Japanese tea given for the benefit of the State Charities Aid Association at the Café de l'Opera, Friday afternoon, Pilar Morin presented her Japanese monologue, O'Hana-San's Rival. Miss Morin was very successful in suggesting the workings of the mind of the suspicious little Japanese lady, who was afraid that her American husband was neglecting her for another Japanese girl. The daintiness, femininity and color of Miss Morin's interpretation were delightful.

INJUNCTION DENIED.

Supreme Court Justice McCall denied the application of Mrs. Sidney Drew for an injunction restraining the Shuberts from further production of Billy, the play written by Mrs. Drew under the name George Cameron. Mrs. Drew claimed that the Shuberts had cut out certain parts and had also doubled some of the parts, thus making the play a production of twelve instead of fourteen speaking parts. The Shuberts maintained that the play had been improved by the changes.

MRS. LESLIE CARTER LOSES.

A judgment of $1,237 for costumes for La Tosca, Du Barry, and Camille was obtained against Mrs. Leslie Carter Payne by Mrs. A. E. Herrmann, a costumer. Mrs. Carter refused to pay the bill on the ground that the costumes were not made according to specifications. Mrs. Carter's application for an appeal to the Appellate Division or for a stay of judgment till she could appeal to the bankruptcy court for disposal of her case, was refused.

LISLE LEIGH.

A novel combination of pictures of Lisle Leigh, showing versatility of character in dramatic work, is presented in the above cut. Owing to Miss Leigh's inability to secure material sufficiently strong and novel for a suitable vaudeville sketch to follow Kid Glove Nan, which she presented successfully for several seasons in vaudeville, she has decided to re-enter the dramatic field and will seek engagement in forthcoming productions. Miss Leigh's experience with many well-known legitimate stars is well known. She has always shown a firm grasp of her work, as evidenced by her long experience and the wide range of parts she has successfully played. Her stock experience with many of the standard organizations is well known, her most recent connection along that line being with the E. F. Albee Stock. Miss Leigh will continue to seek a suitable sketch for her personal requirements, and will remain in New York for the present.

SWOONED AT THE PLAY.

The curtain was rung down on the performance of The Fires of Fate, by Conan Doyle, at the Liberty Theatre on Wednesday evening last, Jan. 12, because a man fainted in the audience from the effect of the tenseness of the situation created when Colonel Egerton in the play is told by Dr. Rogan that he has the symptoms of an incurable disease. The woman with the affected spectator screamed and sobbed. Water failed to restore him, but under the prompt attention of a physician the man revived and was taken into the lobby. The curtain was then raised and the play proceeded.

RIGID THEATRE INSPECTION.

An order that may result in the closing up of some amusement places in New York was issued last week by Fire Commissioner Waldo to Chief Croker, in charge of the Bureau of Violation and Auxiliary Fire Appliances. The order directs Chief Croker to make an inspection at once of all theatres, moving picture houses, music halls and other places of amusement, and report results. The Commissioner is not satisfied with the information in possession of the Fire Department in regard to the safety of the audiences in these places, as many old buildings have been altered to make moving picture theatres.

SHUBERTS GET DIE FORSTER-CHRIST'L.

The Shuberts have acquired the American rights to Die Förster-Christ'l (Christ'l, the Forester's Daughter), the three act operetta which was performed in German for the first time in New York at the Irving Place Theatre on Thursday evening. The book is by Bernhard Buchbinder and the music by Georg Jarno. The libretto is taken from a true event which happened in the year 1764 in Austria under the government of Emperor Josef II.

MAXINE ELLIOTT'S SEASON.

Maxine Elliott will inaugurate her annual New York season at Daly's Theatre on Tuesday evening, Jan. 24, under her own management, appearing in The Inferior Sex, a new three-act comedy by Frank Stayton, an English author, and in 'Deborah of Tod's. These comedies are entirely new to New York. Arthur Byron is Miss Elliott's leading man and O. B. Clarence has the chief comedy role.

A. H. WOODS' NEW PLAYS.

A. H. Woods has two new plays for production. Slumming is a new musical play by Hoffman, Von Tilzer, and Madden. The Two Mrs. Trumps is an adaptation by Stephen Szinnay of a German success.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Robert Campbell has joined Bartley Campbell's Irish romantic play, by Gerald Dine for production at Corse Payton's Lee Avenue Theatre, Brooklyn, within a few weeks, and this will be the first presentation of the play in eighteen years. It was originally acted at the Standard Theatre, New York, on Dec. 31, 1890.

George Ade's Just Out Of College will be played next season under the management of Gus Rothner and Robert Campbell, opening Aug. 22. The play has been revised by Stanley Murphy and new songs will be introduced and a complete new production will be carried.

The Shubert Theatre in Chattanooga, Tenn., has been renamed the Albert, in honor of P. R. Albert, the oldest manager in point of service in Chattanooga. A prize of two orchestra tickets good for every performance during the calendar year of 1910 at the theatre was awarded to Katherine McCarthy, who suggested the name.

A brief strike of the opera ballet dancers in Paris was ended recently by the promise of the directors to grant most of the demands of the women. The strike was principally for higher wages. In Paris dancers receive from twenty to twenty-five dollars a month.

Ida Conquest, Hilda Spong, and Vincent Serrano, the three principal players in the new Patterson Ford play, A Little Brother of the Rich, at Wallack's Theatre, have been added to the permanent forces under the management of Liebler and Company. Mr. Serrano and Miss Spong have never before appeared under the direction of that firm, though Miss Conquest was a member of its all-star revival of London Assurance some years ago and has been Walker Whiteside's leading woman. All three players have starred individually at various times.

Cameo Kirby's 250th performance, which will occur the latter part of January, will be made the occasion for the distribution of cameo souvenirs, at the Hackett Theatre, where the play is now running. There will be cameo scarfpins for the men in the audience, and cameo breastpins for the ladies. The souvenirs will be given out from the stage, Dustin Farnum, star of the romance, presenting the breastpins to the ladies, and May Buckley, leading woman, handing out the stickpins to the men.

Will J. Irvin, former manager of the Edna May Spooner company and late treasurer of Blaney's Lyric Theatre, New Orleans, and Mrs. Irvin are enjoying a brief period of rest and recuperation at their home in Southern Pines, N. C. Ill health necessitated Mr. Irvin's giving up work temporarily and Mrs. Irvin resigned her position as juvenile woman of the Edna May Spooner company for the more arduous one of nurse for her husband. Both expect to resume active work within a few weeks.

Alice John is a member of Mrs. Fiske's company in Salvation Nell this season. She is an Indiana girl of Welsh descent. Some years ago she went to Chicago to become the private secretary of the publisher of the News of that city. She took up the study of the stage, and appeared in several parts in the company of Donald Robertson. She was engaged by Harrison Grey Fiske to play the part of the Italian woman, Mrs. Baxter, in Mr. Sheldon's drama. She acquitted herself so well that when an opportunity offered she was promoted to the role of Lieutenant O'Sullivan ("Hallelujah Maggie") and in that breezy character she is meeting with success.

Managers are finding difficulty in securing suitable leading women. Henry Harris, in hunting for a leading lady for Frank Keenan in The Heights, tried twenty different players. The twenty-first, Willette Kershaw, satisfied Mr. Harris that she was capable of handling the part.

Ann Swinburne, niece of the late English poet, is playing the part of Adelina in The Climax.

Money has been subscribed in London for an enterprise looking to the establishment of a theatre for the production of several short plays in one evening, on the lines of the Grande Guignol, of Paris. Terry's Theatre is named as the playhouse that will be selected.

Maud Allen, the dancer, will make her American debut at Carnegie Hall Jan. 20. She will be assisted by the Russian Symphony Orchestra.

Bessie Goldberg, a chorus girl in the People's Theatre on the Bowery, has brought suit for $10,000 against the owner of a building in which she tripped at the top of the stairs and fell headlong to the bottom, breaking her ankle.

In the first act of Ragged Robin, which Chauncey Olcott presents at the Academy of Music Jan. 24 for a run of two weeks, Mr. Olcott will sing a new song, "I Used to Believe in Fairies," to the accompaniment of a harp.

The Young Turk, with Max Rogers, which closed just before Christmas, will go on tour shortly. In the company are Charles J. Stein, Frederick V. Bowers, Joseph Carey, Walter Paschal, H. Kleinman, William Edmunds, John Dunsmore, Harry Cowen, Herman Walters, W. H. Bentley, Maude Raymond, Violet McMillan, and Doris Goodwin, in addition to Mr. Rogers.

The Coburn Players will add Gilbert Murray's translation of Euripides' Electra to their repertoire of open air plays next Spring. The season will begin the first of May. Their plays include a series of Shakespearean works and Percy MacKaye's The Canterbury Pilgrims.

Joseph H. Eustace, principal doorkeeper at the Manhattan Opera House, has become confidential clerk to Controller W. A. Prendergast.

Flora Zabelle, of The Man Who Owns Broadway company, has inaugurated an anti-shirtwaist crusade among the women members of her company.

Mr. and Mrs. Robert E. Keane (Gay Rhea) spent the holidays at the home of Mrs. Keane's mother in Chicago. They will be in Chicago again during the week of Jan. 17, when their company, Via Wireless, plays in Chicago.

Ina Nickel, pupil of Irene Ackerman, will recite an original poem with musical accompaniment of mandolin and guitars at the entertainment of the Literary and Dramatic Union in Miss Ackerman's studio, Lincoln Square Theatre Building, Jan. 26.

The Countess Pierrefeu, formerly Elsa Tudor, of Boston, is about to go on the stage as a professional dancer.

The Turning Point, by Byron Ongley, will be Helen Ware's starring vehicle for next season.

Dwight A. Meade, who is playing the part of Bates in W. T. Gaskell's central company of The House of a Thousand Candles, is making so great a success that the management has decided to feature him in the part for the rest of the season.

Mrs. Patsy, a character comedy by Sewell Collins, based on the German play, Lori Pollinger, by Schoenthan, opened in Binghamton Dec. 10. The following players are in the cast: Gertrude Quinlan, Frances Ring, Adelaide Dunlap, Annie Buckley, Josephine Brown, Jennie La Mont, Maude Earl, Thomas Meighan, Laurance Wheat, Dan Mason, and Forest Winant.

The Girl in the Taxi, A. H. Woods' new musical production, opened in New Haven Wednesday evening, Jan. 12. In the cast are Carter De Haven, Adele Ritchie, Jessie Millward, Jeanette Bageard, Frances Benton, Ellen Kearney, Bunny Bunyea, Frederick Bond, Max Freeman, Frederick Truesdell, John Glendenning, and Morgan Coman. The production will open for a run in the Cort Theatre, Chicago, beginning Jan. 16.

An interlocutory decree of divorce was granted Christie Macdonald in Buffalo by Supreme Court Justice Marcus from her husband, William Winters Jefferson.

The Barnard Undergraduate Association, which produces a play each year, has thus far succeeded in cutting down the number of suitable plays to two, A Midsummer Night's Dream and Much Ado About Nothing. The final selection will be made before next month, when trials for parts are to be held.

Many flattering expressions of approval have been heard concerning Laura Burt's interpretation of Glad in Alice Ives' little sketch, The Styx Club, given at the Twelfth Night Club revel, Jan. 6. Miss Burt gave her interpretation of Glad in The Dawn of a To-morrow.

Charles Tisdale has closed with Neil Twomey's St. Elmo company.

Marie Pavey, leading woman for the past two seasons of Keith's stock company, Portland, Me., was presented with a diamond and sapphire bracelet by Mr. and Mrs. Sidney Toler.

Laura Frankenfield, who played the part of Nance Mayo in Daniel Sully's new play, The Game, closed with that company at Brooklyn on Jan. 1, and went to her home in Duluth, Minn.

Albert Spalding, the American violinist, is making a successful tour of the English and French provinces.

Mayor Gaynor, of New York, occupied a box at Maxine Elliott's Theatre Wednesday evening to witness a performance of Forbes-Robertson in The Passing of the Third Floor Back.

Andrew Mack's engagement in The Prince of Bohemia, which was originally announced for last Thursday evening, was deferred till Friday evening.

The engagement of Laurence Irving and Mabel Hackney at the Comedy Theatre has been extended through this week. The Watcher will continue its road tour till it comes to the Comedy on Monday.

R. Anni Artz was married Christmas Day to Esther E. Carnes. Mr. Artz recently lectured before the students of pre-Shakespearean drama at the University of Illinois.

Edith Sinclair and Edward M. Favor have been engaged by the Shuberts for Lulu Glaser's support in One of the Boys.

Hattie Carmontelle, of the Beverly of Graustark company has been ill since last December. In spite of her indisposition she has missed but one performance.

Edna May Spooner has returned from her forty weeks' season in the South, which included four cities—Jacksonville, Fla.; Birmingham, Ala.; Atlanta, Ga., and New Orleans, La. Miss Spooner will be featured with the Corse Payton Stock company at the Bijou Theatre, Brooklyn, for the Spring season, opening in Zaza.

Lee Kohlmar, who broke his leg on the stage of the Garrick Theatre, Chicago, while doing a song and dance number with Blanche Ring in The Yankee Girl, is rapidly recovering at his home in New York. Mr. Kohlmar expects to join the company again for its New York opening.

The Actors' Company, known as the Auburndale Co-Operative Company, held their annual meeting on Jan. 6, at 192 Third avenue, New York. Out of the 3000 shares issued 2350 shareholders were present and the president's report was read and a discussion followed for four and one-half hours, when the meeting was adjourned. The board of directors and officers will be elected at the adjourned meeting. No date was named.

The season of Harry Shannon's The Banker's Child company will close in Michigan about the middle of May. The company has been doing a very fair business and has played many return dates.

John Graham, business-manager of the John Philip Sousa and his band, just completed an extensive tour, is now arranging a tour for the Original Creatore and his band, commencing Easter Sunday in New York, then through New England to the Far West.

Joseph P. Bickerton and Lois E. Taber, formerly of The Heart of Maryland, Sweet Kitty Bellairs, and Proctor Stock companies, were married Jan. 7 in the "Little Church Around the Corner."

Ruth St. Denis will return to New York in her repertoire of Hindoo dances and will begin a series of matinees at the Hudson Theatre Jan. 24. The performance will be given Mondays, Tuesdays, Thursdays and Fridays. Miss St. Denis has a dance called In an Indian Garden, new to New York.

Elizabeth Marbury, agent for the Fitch estate, has received offers from many foreign managers for the rights to Clyde Fitch's The City.

The Snow Storm, by Stanislaus Pribishevski, will have an invitation matinee performance at the Hackett Theatre Sunday evening, Feb. 13, under the direction of Julius Hopp.

Charles J. King has been engaged by Cohan and Harris to take George Cohan's part in The Yankee Prince. Mr. King has been playing Bud Wilson in support of Louise Gunning in Marcelle.

Marguerite Clark in The King of Cadonia will move to the West End Theatre Jan. 24, after which she will be seen in Brooklyn.

Owing to the fact that the manuscript of Woman and Why, by Marie V. FitzGerald, was mislaid and was found too late to have the various roles typed in time for rehearsal, the production instead of opening Jan. 24 will open Jan. 31 at Corse Payton's Lee Avenue Theatre, Brooklyn.

Mayor Gaynor, of New York city, attended Forbes-Robertson's performance of The Passing of the Third Floor Back one night last week.

Marguerite Clark is to introduce a new song once a week in The King of Cadonia at Daly's Theatre.

Charles Frohman is negotiating with Sir Charles Wyndham for an annual performance of one old and one new play in New York for a term of five years.

Before Marie Tempest returns to England, after her tour of the larger cities, she will be heard in New York in a singing part for the benefit of the Actors' Fund.

The 150th performance of The Chocolate Soldier in English took place at the Casino Theatre Wednesday evening, Jan. 12.

The Snow Storm, by the Polish dramatist, Stanislaus Przybushowski, will be presented in about a month as a Sunday night performance at one of the Shubert theatres as the first of a series to be presented under the auspices of the Socialist Dramatic Movement.

Herbert Clifton, an English singer, made his American debut at the Alhambra last night in a repertoire of old-fashioned English ballads.

The Commanding Officer had to make way for The Faith Healer at the Savoy last Saturday, but will return to New York later in the season.

Sincerity is the title of a play by Edgar Allan Woolf, co-author of The Vampire, in which Ray Beveridge, recently in Beverly, will appear at Chase's Theatre, Washington, next June under the management of F. Miller Kent.

The English actors supporting Wyndham in The Mollusc arrived from London last Wednesday.

The Fortune Hunter celebrated its 150th performance at the Gaiety Theatre last Tuesday evening.

Harry J. Jackson, for the past two seasons connected with the W. F. Mann attractions, is now managing Burt and Nicolai's production of Lena Rivers, featuring Beulah Poynter.

A girl was born to Mr. and Mrs. Edwin Wallack (Allie Spooner) in Council Bluffs, Iowa, Jan. 1.

Edna May Spooner and Mrs. Mary G. Spooner have returned to Brooklyn. They joined Corse Payton's stock company at the Bijou Theatre last night. They had been appearing in stock work in New Orleans. The Spooners have a large following in Brooklyn.

Beethoven's Ninth Symphony is being offered this season by the People's Symphony Concerts, two movements being given at each of the four concerts. The educational value of such detailed and critical rendition is very great, and music lovers will do well to avail themselves of this unusual opportunity. The second concert of the present (ninth) season took place at Carnegie Hall Friday evening, Jan. 14, with Maximilian Pilzer, violinist, as soloist. The programme comprised: Overture to Magic Flute, Mozart; Ninth Symphony, first and second movements, Beethoven; violin concerto, op. 45, Sinding; andante cantabile, op. 14, and Marche Slav, Tschaikowsky.

Charles Wyndham has purchased a comedy, Just Jones, by Grahame Jones and Lloyd Osbourne, which he intends giving a London production next Autumn with James Welch in the principal role.

The New York Hippodrome Attaches' Association held their annual ball at Palm Garden last Tuesday night.

A story was circulating in Des Moines that Ruth St. Denis, the exponent of Hindoo dances, had married and retired from the stage. The same story had it that Ruth St. Denis was Margaret Dennis, a Des Moines girl. Lee Kugel, press representative for H. B. Harris, who directs Miss St. Denis' tour, sent the following telegram to the Des Moines Capital: "Ruth St. Denis was never married. She has never been in Des Moines." The telegram also denied Miss St. Denis' marriage.

Klaw and Erlanger will present Max Rogers and Maude Raymond in the musical play, The Young Turk, at the Lyceum Theatre in Rochester, Jan. 27. In the supporting company are Charles J. Stein, Frederick V. Bowers, John Dunsmure, Violet MacMillan, and Doris Goodwin. The New York engagement will open early in February.

Fiske O'Hara, the singing Irish comedian, who is starring in Wearing of the Green, will not act during Holy Week. He is to play an engagement in this city after the Easter holidays.

At the Academy of Music, Jan. 24, Chauncey Olcott will make his first appearance in this city in Ragged Robin, a romantic drama by Rida Johnson Young and Rita Olcott. For this play the authors have furnished a novel story dealing with the folk lore and legends of Ireland. Frederick Knight Logan composed the music for the fairy scenes, and Mr. Olcott several songs. While the fairy element is important, the story is of genuine human interest.

The foreign rights of The Commanding Officer, by Theodore Burt Sayre, have been acquired from Daniel Frohman by Elizabeth Marbury.

James Spottswood has been transferred by the Shuberts from the second company of Going Some to the original company with Walter Jones.

W. W. Aulick, of Liebler and Company's staff and a writer on sports, will act as editor of a series of boys' stories on sports which Christy Mathewson is writing.

The suffragettes of Illinois are organizing three companies to make propaganda for votes for women by presenting plays dealing with suffrage. The undergraduates of the University of Chicago are taking the initiative under Mrs. F. Grundy Stubbs. The Northwestern University League is also turning its attention to the presentation of suffragette drama.

The old rumor that Marshall Field and Company, the Chicago dry goods firm, had purchased the Metropolitan Opera House site and would erect a big department store thereon, has been denied.

The Bushwick Club of Burlesquers, which distinguished itself by its reception of Dr. Cook on his return from Copenhagen, burlesqued their welcome of him by making one of their members appear as a counterfeit of the explorer and repeating the details of the reception in the nature of a travesty.

James H. Morrison, of the Brewster's Millions company, has inherited $65,000 from his late uncle, Lawrence J. Morrison.

Mayme Gehrue has succeeded Bessie McCoy in Three Twins. Miss McCoy is recuperating in Jamaica.

Charles B. Hanford's success in The American Lord is gratifying to his many friends, who awaited his appearance in this modern character after years of experience in classic roles.

H. G. Wells, the successful English writer, who will soon have a play produced in London, is the son of a small tradesman and was apprenticed to a hosier in Folkestone. Illness turned his attention to writing.

Lewis Waller, the London actor, has offered $500 down and five per cent. of the receipts for a new romantic play.

G. P. Huntley, whose contract with Charles Frohman for his American season has ended, will continue in America under his own management for a few weeks longer in Kitty Grey. Mr. Huntley will then return to London for his new production.

Marie Tempest will appear in a number of songs at the Actors' Fund benefit this Spring.

The first production of A Prince of Bohemia, with Andrew Mack, had to be postponed from Thursday to Friday of last week because the Hackett Theatre was found lacking in dressing-room accommodations for the seventy chorus members, and because the scenery is uncommonly heavy for the small stage.

STORAGE FOR WARDROBE

PROBLEM SOLVED FOR PLAYERS ON THE ROAD OR "RESTING."

Actors and Actresses of Prominence Have for Many Years Availed Themselves of the Advantages Offered by the Manhattan Storage and Warehouse Company, with Its Two Mammoth Fireproof Buildings Conveniently Located for the Profession.

"I'm worried about my extra trunks," said a leading lady about to start on the road, talking to a friend in THE MIRROR office one day last week. "I would like to take one or two of them along, but the manager says I must pay the excess myself."

"Managers have grown mighty stingy, it seems to me," said her friend.

"It isn't the managers," said the leading lady, "it's the railroads. But it's very annoying just the same. Last season, my first experience in New York, I left my trunks with the janitor where we had our apartment, but, goodness gracious, I'll never do that again. They changed janitors, and when I got back I found both trunks had been broken into and ever so many things had been stolen."

"Why don't you put them in a storage warehouse?"

"Oh, dear me, that's nearly as bad. They pile them up like so many boxes, and if one wants to get into them it's——"

"I beg your pardon, madame," interrupted a gentleman who had been standing near, "it must be that you did business with the wrong kind of a storage house. I can direct you to one right in the heart of the theatrical district, where they will store your trunks in absolutely fire, water and dust proof compartments, and they won't be piled up but each one will be flat and easily accessible."

"For heaven's sake show me where it is," exclaimed the leading lady. "I suppose they will want the value of the trunks, though, for the storage."

"Not at all. The charge is nominal. Go to the Manhattan Storage and Warehouse Company, Seventh Avenue from Fifty-second to Fifty-third streets, or Lexington Avenue from Forty-first to Forty-second streets. I know hundreds of theatrical people who store there everything they've got, trunks, valuables, scenery, properties, and even automobiles. It is the largest storage plant in the world, I hear, and it's the safest and cleanest, I'm sure."

LEXINGTON AVENUE WAREHOUSE.

The foregoing conversation was overheard by a MIRROR reporter and set him to thinking. He knew that the matter of storage is a problem for players as well as managers, but he scarcely imagined it to be quite so important, nor had he realized how perfectly the Manhattan Storage and Warehouse Company appears to have solved the problem.

For the purpose of inquiring further a visit was made to one of the company's mammoth warehouses, the one on Seventh Avenue from Fifty-second to Fifty-third Street. President Wells was found to be a gentleman of exceedingly courteous and agreeable manners, and he evinced pleasure in enlightening THE MIRROR regarding the intimate relations that exist between his company and the theatrical profession.

"Yes," said he, as the reporter noted a well-known actress leaving the office as he entered, "you are almost sure to meet some one in the profession any time you call here, and often they are people of note.

"I can say without exaggeration," he continued, "that almost every actor or actress of any prominence in America is now or has been at some time in the past a customer of this company. The reason why is easily explained. Our two great warehouses are so conveniently situated for theatrical people that it is handier to come to us than to go elsewhere, and we make a specialty of catering to the profession. Then, you know, our warehouses are conceded by experts to be absolutely fireproof in every respect. The safety of everything in storage with us is absolutely assured, and prompt delivery is made when required. You know how important all these points are in the matter of theatrical wardrobe. Trunks and boxes are stored in fireproof vaults, not carelessly piled one on top of another, but each one flat, and they are kept in that condition from the moment they are intrusted to the company's care. Articles are always accessible and attendants within call if assistance is required. I might mention that in many instances when actors or actresses have been on the road they have sent us the keys of their apartments, and we have taken charge of packing and moving everything to storage and safely storing them away in private compartments."

"Scenery?" be repeated to the reporter's inquiry: "oh, yes, scenery, properties, household goods, carriages, automobiles, clocks, jewelry, everything."

Of the two mammoth warehouses of the Manhattan Storage and Warehouse Company, the one at Lexington Avenue and Forty-first and Forty-second streets is the parent plant. It is this building that withstood the great fire of the Potter and Stymus furniture factory, March 1, 1888. It was a terrific blaze lasting for several hours, and the flames arched Lexington Avenue, licking the sides of the warehouse, which was located directly across the street. Out of this furnace the warehouse emerged unscathed, with not a dollar of damage to a single article in storage.

SEVENTH AVENUE WAREHOUSE.

The two buildings cover twenty-eight full city lots and the floor space amounts to fifteen and one-quarter acres. Twenty-five million bricks and sixty-three hundred and fifty tons of steel were used in their construction.

"NANCY."

Nancy Boyer, who in private life is Mrs. Henry Testa, is a native of Philadelphia and made her first appearance on the stage with Thomas E. Shea in The Bells eight years ago. Afterward with Corse Payton in his Brooklyn Stock company and on the road she acquired considerable versatility and with Jere McAuliffe played ingenues and soubrettes. From the McAuliffe company Mr. and Mrs. Testa went to the American Stock company, assuming important roles under the management of Harry A. March, of Canton, Ohio. With the Americans Mr. Testa was stage director and Miss Boyer took leading juvenile roles, contributing very materially to the success of the company in the Middle West. After two years Nancy had won such a large following that it was decided to give her a company of her own, and the Nancy Boyer Stock company was launched, Mr. Testa and Dr. March being business partners in the enterprise.

It is not too much to say that in her favorite territory the "Nancy Show," as it is called, has set a new standard for popular priced stock, both in the plays selected and the manner of their production and presentation. All through the States of Ohio, Michigan, Indiana and western Pennsylvania, "Nancy" is almost a household favorite, winning her way by her dainty personality into the most exclusive sets. The coming Spring season will find Miss Boyer playing some of the upper New York time, and an extended season in one of the medium sized cities of the State is in contemplation. The portrait of Nancy on the first page of THE MIRROR is as Hester Temple in Frederick Paulding's society comedy, The Woman's Hour.

OLGA NETHERSOLE ASKS A PARDON.

Olga Nethersole on Sunday, Jan. 9, made a personal call on Governor Gillett, of California and pleaded earnestly for a pardon to James Fenbroke, a former member of her company, who is serving a sentence for burglary in San Quentin Prison. Miss Nethersole expressed her firm conviction to the Governor that the verdict against Fenbroke was not founded on convincing proof. The Governor promised to call for the prison record and asked Miss Nethersole to submit a formal application for pardon. Fenbroke played minor parts in her company some years ago.

OPERA BY PHONOGRAPH.

A phonographic connection between the auditorium and the manager's office at the Metropolitan Opera House has been made so that either Mr. Dippel or Mr. Allen can hear the opera of the night without leaving his desk. A large tube projects the sound into the office, but can be turned off at will like any other phonograph.

JUST A WIFE.

David Belasco's production of Just a Wife, by Eugene Walter, in which Charlotte Walker will star, opened in Cleveland last night. In the company are Edmund Breese, Bobby North, Ernest Glendinning, Frederick Burton, and Amelia Gardner. The New York opening occurs Tuesday evening, Feb. 1.

INCORPORATIONS AT ALBANY.

Five Theatrical Companies File Certificate with the Secretary of State.

The following amusement enterprises filed articles of incorporation with the Secretary of State at Albany the past week:

Hill's Piano Store, Jamestown, N. Y., has been incorporated, having a capital stock of $150,000, for the purpose of maintaining and operating music studios, to promote concerts and recitals and to publish sheet music. Directors: Earl H. Hill, Chilton F. Baker and A. C. Erickson, Jamestown, N. Y.

Anera Theatre Company, New York; to own and manage theatres, provide for the presentation of dramatic and musical productions, and deal in plays and copyrights; capital, $10,000; directors: Herman M. Josel, 524 West 162d Street; Joseph J. Herman, Charles S. Kline, 1444 First Avenue, New York city.

Knickerbocker Entertainment and Music Exchange, New York; to arrange and maintain vaudeville, dramatic and musical entertainments, to lease theatres and contract for supplying vaudeville artists; capital, $2,000; directors: Frank W. Isenbarth, 2 Boulevard, New Rochelle, N. Y.; Elmer J. Denton, 536 Monroe Street; Harry M. Denton, 671 Sixth Avenue, New York city.

The Girl in the Taxi Company, New York; to conduct general amusements and real estate business, to produce and manage plays, dramas, operas, etc.; capital, $20,000; directors: A. H. Woods, Martin Herman, 1493 Broadway; Ferdinand W. Pinner, 43 Cedar Street, New York city.

By-the-Sea Company, Brooklyn, N. Y., to own and operate theatres and other places of amusement and deal in stage production of all descriptions; capital, $5,000; directors: John Johnston, Carrie L. Duryea, 26 Court Street; George Johnston, 44 Court Street, Brooklyn, N. Y.

Van Buren Amusement Company, Brooklyn, N. Y. To build or lease and manage theatres and present operas, plays, vaudeville and motion pictures. Capital, $35,000. Directors: Nathan Stearne, 756 Flushing Avenue; Henry Fliegenheimer, 955 Broadway; Herman C. Huelle, Jr., 838, Putnam Avenue, Brooklyn, N. Y.

Pastime Operating Company, Brooklyn, N. Y. To own and manage theatres and moving picture shows; to employ performers of all kinds. Capital, $2,000. Directors: Edward M. Livingston, 685 Stanley Place, Brooklyn; Peter N. Housley, 814 Broadway; Franklin D. Livingston, 16 Frankfort Street, New York city.

Victoria Amusement Company, Brooklyn, N. Y. To act as proprietor and manager of theatres, etc., and provide for the presentation of stage productions of all kinds. Capital, $3,000. Directors: Bennie Schlossberg, Sam Davis, 78 Ames Street; Harry A. Samwick, 245 Sackman Street, Brooklyn, N. Y.

Leo Circuit, Inc., New York. To conduct a booking agency for theatrical concerns, to maintain theatres and provide for the production of every form of musical and dramatic performances. Capital, $1,000. Directors: Joseph J. Leo, Martin Leo, William S. Hennessy, Long Acre Building, Forty-third Street and Seventh Avenue, New York city.

Albany and Troy Amusement Company, Colonie, Albany County, N. Y. To conduct the Summer amusement resort Altro Park. Capital, $40,000. Directors: Frank P. Gallagher, 2223 Surf Avenue, Coney Island, N. Y.; Willi[illegible] Sheen, 548 Madison Avenue, Frances F. Crannell, 527 Western Avenue, Albany, N. Y.

Nove Music Publishing Company, New York. To produce and manage operas, dramas, vaudeville and moving picture exhibitions, also to publish sheet music. Capital, $10,000. Directors: Bernard Nove, Frank Nove, W. P. Irving, 1367-69 Broadway, New York city.

Tabet's Tour Company, New York. To do bill posting and general advertising. Capital, $50,000. Directors: Salim G. Tabet, 389 Fifth Avenue; Morton C. Fitch, 32 Nassau Street; Albert C. Travis, 52 William Street, New York city.

The stockholders of the Harbarz Realty and Amusement Company of New York have certified to the Secretary of State they have increased their capital stock from $500 to $25,000. Directors: Henry C. Mumbrauer and Herman Wiesel.

WANT A THEATRE.

Agitation for a new theatre has begun in Norwalk, Conn. The Norwalk *Hour* of Jan. 1 has presented a plan for the consideration of citizens. About $25,000 is wanted to undertake the enterprise. The *Hour* promises to subscribe for five shares and to advertise the playhouse for one year free of charge. It is hoped that a number of the wealthier citizens will come forward and offer sufficient funds to build the theatre, which would be run by a board of directors.

GUARDS HIS ORIGINALITY.

Ludwig Wüllner, the celebrated German actor and singer, is said to spend the day of his concert in poring over the text of his songs, without allowing other affairs to obtrude upon his thoughts, in order that he may absorb fully the spirit of his songs. In this way he accounts for his originality. He has his own theories and relies upon his instinct in the interpretation of a lyrical episode. He never visits the concerts of other singers for fear of losing his distinguishing manner.

MAUDE ADAMS' FAST BOAT.

Maude Adams recently was the recipient of an eighteen-foot racing motor boat which has already won fourteen trophies in Great Lake contests. The donors were the boat-building company, which each year makes a similar present to some well-known person. The selection was left to a vote of the employes of the company, and the boat will be called *Peter Pan*, to be put in commission in Roslyn Harbor, off Miss Adams' country estate, Ronkonkoma.

LEW FIELDS ENTERTAINS.

Members of the Old Dutch, Jolly Bachelors and Midnight Sons companies, Lew Fields' musical comedies, will be entertained by Mr. Fields at a special matinee of Andrew Mack in The Prince of Bohemia at the Hackett Theatre Thursday afternoon.

ACTORS IN DISTRESS.

Mr. and Mrs. Radcliffe, English Players Out of Work, Abandon Their Children.

A pitiful story of distress came to light in New York police circles recently, when two children of Mr. and Mrs. J. Hutchinson Radcliffe, English actors, were turned over to the Tenderloin police station for temporary refuge by Josephine Fortwendler.

According to the woman's story, the Radcliffes left the two children, Edwin and Isabel, ten and eight years old respectively, with Mrs. Fortwendler, her mother, living at No. 8 Graham Street, Jersey City, agreeing to pay $8 a week for their board while they should be absent in their work on the American stage. Mrs. Fortwendler kept the children from Nov. 17 to Jan. 3. In that time she received but one letter from the parents, dated Dec. 16, but no money. In the letter the Radcliffes said they had been unable to obtain employment and asked Mrs. Fortwendler to have patience. Mrs. Fortwendler has six children of her own, and though warmly attached to the little strangers decided it was necessary to relieve herself of their care, and sent her daughter to turn them over to the city.

Two detectives were sent with Miss Fortwendler to 223 West Thirty-fourth Street, the address given by the parents, and were told by William H. Daken that only the day before he had seized the trunks of the Radcliffes and put a padlock on their door, as they were in debt to him for their rent. The police persuaded Miss Fortwendler to take the homeless children back to Jersey City for a few days at least.

Meanwhile the Radcliffes had been tramping the streets, out of work and unable to find shelter. They at last returned to their late address to plead for admittance, and were told by Daken of the visit of the detectives with the two children. They proceeded at once to the police station, where their tale of distress so moved the police captain that he gave them money and promised to find employment for the husband.

The Radcliffes are said to have come to this country from England in November under a promise of engagement. They played in Boston for a short time, and appeared in pantomime at the Carnegie Lyceum, and then were left without employment. The children, two bright, rosy-cheeked, intelligent youngsters with ingratiating ways, are by Mrs. Radcliffe's first husband, but apparently are warmly attached to their stepfather. They are now with their parents. Mr. Radcliffe has left the stage to go into other business.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

Mrs. Mary Gibbs Spooner, president of the Actors' Church Alliance, after a year's absence, has returned to New York from the South.

The January church service was held at the Protestant Episcopal Calvary Church, Twenty-first Street and Fourth Avenue, on Jan. 16, at 8 P.M. The Rev. John Lewis Parks, D.D., rector, preached the sermon.

The monthly reception will be held at Calvary Parish House, Thursday, Jan. 20, from 3 to 5.30 P.M.

On Thursday, Feb. 3, a silver tea will be given at the studio of Augustus G. Heaton, Carnegie Hall.

On the evening of Monday, Feb. 7, at 8.30, a dramatic entertainment, with professional talent, will be given in St. Chrysostom's Hall.

Mildred Holland was elected a member of the National Council on the stage side Friday evening, Jan. 7. An interesting feature of the meeting was a reading (by request) by Miss Holland of the address she gave a short time ago in defense of the stage in Atlanta, Ga.

SUCCESS OF BEVERLY.

George Barr McCutcheon's Beverly, which was produced by A. G. Delamater and William Norris, Incorporated, at the Studebaker Theatre, Chicago, last Spring, proved so successful that two companies were sent on tour this season. Three companies, covering the whole country, will be sent out next season. Beverly has broken the record for attendance and receipts in twenty-six cities this season.

STEPHANIE LONGFELLOW TO STAR.

Stephanie Longfellow, who has scored a success this season in Baker and Castle's production of In the Bishop's Carriage, will be starred this Spring in a new comedy drama under the same management. The new play will be from the pen of Mr. Baker, entitled Stranded, and deals with a leading woman stranded in Oskaloosa. The role is reported as ably suited to her talents and will give her a splendid opportunity.

ENGLISH PLAYERS ARRIVE.

Mr. and Mrs. Cecil Rose and Sam Sothern arrived in New York Saturday for their engagement in The Mollusc with Sir Charles Wyndham and Mary Moore, which began at the Empire last night.

CHARLES KLEIN IN CUBA.

The fact that Charles Klein, accompanied by Edgar Selwyn, is in Havana is causing speculation as to whether Cuba will be the scene of Mr. Klein's next play.

DEATH OF OCTAVIA A. MOSS.

Widow of Theodore Moss, Builder and Owner of Wallack's Theatre.

Mrs. Octavia A. Moss, widow of the late Theodore Moss, for forty years well known in connection with theatrical management, and the owner of Wallack's Theatre, died at nine o'clock Saturday morning, Jan. 15, at her residence, 543 Madison Avenue, of pneumonia after a short illness. She was seventy-seven years of age.

Mrs. Moss leaves an estate valued at $2,000,000, including Wallack's Theatre, built by Mr. Moss in partnership with Lester Wallack in 1881, in the management of which she manifested an active interest to the last, although its business affairs were in the hands of Mr. Charles Burnham, who was associated as an assistant to her husband in theatrical enterprises for fifteen years. For the present there will be no change in the management of the well-known playhouse.

Mrs. Moss was the daughter of Mr. Peter V. Husted and his wife Emeline C. Stevens, of the well-known Stevens family of New Jersey, and married when she was quite young, becoming her husband's adviser in all his business operations and aiding him materially to success. Mrs. Moss lived her entire life in New York and at her Summer home, Seabright, N. J., and was well known in theatrical circles. When her husband died on July 15, 1901, she assumed active charge of his large interests, which included the holding of a number of houses in the city and in the Bronx, where she owned 400 lots on Jerome Avenue. She is survived by four children: Mrs. Charles P. H. Gilbert, Colonel Royal E. Moss, and Mrs. William P. Earle, all of this city, and Mrs. Edwin H. Brand, of Chicago.

NEW THEATRES.

The Palber Realty Company, of which Paul Hersog is president, will erect a theatre with a seating capacity of 1,000 on 145th Street. It is to be one of a chain of theatres which the corporation owns throughout Greater New York and Yonkers. The theatre will be ready for occupancy next season.

A theatre costing $200,000 is to be built by Friedenrich, Gensten and Baer at 160th Street and Prospect Avenue, the Bronx. The theatre, which is to be devoted to high-class attractions at popular prices, will be opened next Fall and will seat 1,800.

Plans for a new German theatre have been filed with the Building Department. It will be erected on the south side of West Forty-third Street, 100 feet west of Broadway. The structure, a twelve-story building, will contain the theatre, which will take up the first and second floors, a concert hall on the third floor, offices on the other floors and a roof garden. The theatre will seat 1,200. It is expected that the manager will come from abroad.

Plans have been drawn for a new theatre in Los Angeles, Cal. The Orpheum's new quarter of a million dollar house will be erected immediately on Broadway between Sixth and Seventh streets, Los Angeles. This site is four blocks south and one block west of the present location. The theatre is to be of reinforced concrete and in every way fireproof; it will be five stories in height, and the theatre proper will have a seating capacity of about 2,000 people.

A THEATRICAL ROMANCE.

A romance in the life of a supposed spinster developed recently at South Norwalk, Conn., where the estate of Ann Shanley, of Darien, was about to be wound up in the Probate Court. The deceased was looked upon for many years as a spinster. She was wealthy and died at the age of fifty. During her long residence at Darien she refused numerous offers of marriage in an unostentatious manner and without excuse.

On Jan. 14 a husband appeared to claim part of her estate. He is James Tobin, an actor, who showed a marriage certificate twenty-nine years old, and the estate, already divided among more remote heirs, will have to be reprobated and the claims of the husband recognized.

Tobin was an actor when Miss Shanley saw him in a play from the audience and subsequently made his acquaintance. They were married in St. Augustine's Church, Morrisania, in Westchester County, New York city, Mr. Tobin continuing his career as an actor and the bride going home with the secret of the marriage firmly locked in her breast.

THEATRICAL CHANGE AT OAKLAND.

The management of the Macdonough Theatre in Oakland, Cal., changed from the hands of its former manager, Charles P. Hall, to those of H. H. Campbell, the well-known San Francisco manager, on Jan. 4. Mr. Hall disposed of his lease, which had nine years to run, because of an illness of four months' duration which prevented him from giving his personal attention to the details of the business. The new owners of the Macdonough are J. J. Gottlob, of Gottlob and Marx, San Francisco; M. Meyerfield, Jr., of the Orpheum Circuit, and A. Abrams. Mr. Hall received a bonus of between $15,000 and $16,000. The rental of the house is $13,000 a year. The house will book through Klaw and Erlanger.

HENRY E. DIXEY AT WEBER'S.

Mr. Buttles, Henry E. Dixey's new play, will have its first performance at Weber's Theatre Thursday evening, Jan. 20.

Gossip of the Town

Madame X., which has been making a decided impression in other cities, comes to the New Amsterdam Theatre Feb. 2.

The Goddess of Liberty closed its engagement at Weber's last Saturday evening, and the house remains dark until Thursday night, when Henry E. Dixey opens in Mr. Buttles.

Many of the famous racing chauffeurs to the number of seventy-five, including George Robertson, Harry Grant, Ralph De Palma, Lewis Strang, and Louis Chevrolet, attended a performance of The Jolly Bachelors at the Broadway Theatre Friday evening, Jan. 14.

At a meeting of the Century Theatre Club in the college room of the Hotel Astor Friday afternoon, Jan. 14, Mrs. Grace Gaylor Clark declared that the stage to-day is doing the work that the church formerly did. The greatest educational movement of to-day, she declared, is the stage. Papers on current attractions at the theatres of a semi-religious nature were read by Mrs. Beatrice H. Hart and Mrs. Henry Low Easton.

Virginia Chauvenet, understudy for Constance Collier in Israel, had a chance to appear in the play in Philadelphia Jan. 10, when she replaced one of the principals who was out of the cast temporarily.

Owing to protests from the Ministers' Union, Civic League, and Current Topics Club, the Board of Aldermen of Newport refused a license for the production of The Girl from Rector's in Newport Jan. 21.

The proceeds of the performance of The Little Town of Bethlehem last night and to-morrow afternoon will be given to the American Church Institute for Negroes.

The Clay Pipe Association, composed of actors of the actors' colony at Fair Haven, N. J., will give a ball next Thursday night.

In Henry Dixey's support in Mr. Buttles are Jeffreys Lewis, Minette Barette, Olive Terry, Evelyn Carter Carrington, Helen Orr Daly, Catherine Calhoun, Frank Goldsmith, Cyril Chadwick, Charles Carey, and Scott Cooper.

A minstrel entertainment was given by the children of the societies attached to the Roman Catholic church in Fordham Jan. 14.

Madame De Pierrefeu, formerly Elsa Tudor, of Boston, made her first professional appearance in classical dances in Boston Jan. 14.

The curtain was rung down in the middle of the second act of The Fires of Fate at the Liberty Theatre last Wednesday night, when a man in the audience fainted and had to be carried out. After the excitement had subsided the play continued.

Irene Isman, who lost a $30,000 necklace Friday afternoon, Jan. 7, recovered it again last Wednesday. The finder received a $2,000 reward.

The junior class of Adelphi College presented a three-act sketch called Arsenette Lupin in Brooklyn, Jan. 14.

Marguerite Clark was presented by the Shuberts with a duplicate of the coronation gown which she wears in the final scene of The King of Cadonia.

The Friars gave their testimonial dinner to John Barrymore and Raymond Hitchcock at the Hotel Astor last night. A vaudeville performance followed the dinner.

William Gillette expects to be in London for the opening of Charles Frohman's Repertoire Theatre. He will return to New York immediately after the opening.

The monthly picture exhibition of the Union League Club for the first time selected portraits of actresses for its galleries on the three days of the continuance of the exhibition last week.

Dave Montgomery, of Montgomery and Stone, was hurled from the flying automobile at the close of the first act of The Old Town at the Globe Theatre on Monday evening, Jan. 10, and missing the net stretched behind the scenes to catch the two comedians when they perform this feat was thrown twenty feet, landing on his back on the stage. By sheer grit he continued in the performance to the close, although severely shaken, and was afterward carried to his dressing-room stunned by the shock.

Charles Frohman has purchased from Francis Wilson the English and Continental rights to A Bachelor's Baby. Mr. Wilson is author of this comedy, in which he himself is appearing. The comedy will be produced in London without a starred player.

Alexander Konta, who adapted The Devil, by Franz Molnar, for American production, has secured the American rights to another Hungarian drama called The Typhoon. The play is by one Lengyel and was a success in Budapest.

Among recent engagements through Bennett's Dramatic Exchange, Chicago, are: Mrs. Mae Keough and Catherine Chalmor, with Ralph Cummings' vaudeville company; Mr. and Mrs. Boyd Nolan, stock company, Saginaw; Lee Ellsworth, Marcus Hoefs, Sheridan Davidson, and Eva Scott, Regan Stock, Saginaw; Adelbert Elliott, Frederick Coddington, and William Clifton, with Alias Jimmy Valentine; Willard R. Feeley, with D. W. Travis' vaudeville company; Alexander DeBeers and Bennett Finn, permanent stock, Kankakee, Ill.; Myrtle Frigone, with Fries and Todd Musical Comedy company; Lester Cuneo and Frank Livingstone, Grand Opera House Stock, Winnipeg, Canada; Stewart Kemp, Majestic Stock, Ft. Wayne, Ind.; Stella Alden, with Lena Rivers company; Edgar Murray, with Girl from U. S. A.; H. A. Powell, musical director Boston Ideal Opera company; Lucy Wagner, Elsie Bowman, Ruth Doran, with Soul Kiss company; Hardin Rickman, with William Owen company; Grace Gibney, Robert Graceland, with Ma's New Husband; Leopold Lane, Norman Field, Winifred Burke, with William Owen company; Lillian Heise, with Soul Kiss; Mr. and Mrs. Herniman, Heilman, the magician, and Jennie Ray, with Town Sport company; Madeline Wheeler, with Cry Baby company; Charles H. Pratt, Smith Davies, Esther Rujero, Colonial Stock company, St. Louis, Mo.; M. Conway, A. Schafer, Florence Lannigan, Zoa Farnsworth, Callie Van Vliet and others, with The Winning Miss company; Gertrude Budd, George Anson, with Talk of the Town company; Fred L. Hayes, with Carl Cook Stock company.

Members of the Alias Jimmy Valentine company, including the star, H. B. Warner, have formed a hockey team and are trying to arrange games with amateur teams.

Over 20,000 Americans have secured tickets for the forthcoming performance of the Passion Play at Oberammergau.

A divorce was granted Mrs. Mabel Gould Slocum Stickney, formerly of The Runaway company, from her husband, Harold D. Stickney, in Boston, Jan. 14.

Edward Russell is playing the title-role in The Man on the Box (Coast company), having opened in the part on Christmas Day at Hannibal, Mo.

Maud Allan, who has been entertaining the patrons of the Palace Music Hall in London with her Salome and other art dances, arrived in New York last Saturday on the *Lusitania* to begin her first American tour.

William Collier is to appear in London in The Lucky Star if it makes the expected impression on New Yorkers.

Charles Frohman will produce a comedy by Winchell Smith, entitled Love Among the Lions, based on a story by F. Anstey.

A. H. Woods is negotiating with Valeska Surratt to star in his musical production, The Dancer of Cairo, by Paul Potter.

The Queen of the Moulin Rouge will open in Brooklyn Jan. 24.

Julian Eltinge will star under A. H. Woods' management in a new comedy drama by Winchell Smith.

Forbes-Robertson, the English actor, presided at a meeting of the Equal Suffrage League, of which Mrs. Clarence Mackay is president, at the Garden Theatre last Thursday. Among the speakers was Gertrude Atherton, the novelist, who startled the members by denying that men received more money than women for the same service. Mr. Robertson said it had always been his experience that the mere fact of being a woman is against her in all callings.

After a Christmas matinee and night performance at the Jefferson Theatre, Birmingham, Ala., the members of The Red Mill company went to the Hillman Hotel in that city and enjoyed an elaborate banquet given to the company and several invited guests by Messrs. Emery and Martin. Both Messrs. Martin and Emery responded with speeches. The banquet was arranged by O. R. Henkel, advance representative for The Red Mill, and all the original ideas noted at the gathering came from Mr. Henkel's brain. Mr. Henkel also arranged a Christmas tree for the kiddies with The Red Mill in their room at the Birmingham hotel. Following the banquet cigars were lighted and speeches were made. Mr. Martin was toastmaster, and he called upon O. R. Henkel, Stanley Dawson, advance representative for Checkers; Walter S. Duggan, advance representative for the Manhattan Opera company; Leon Friedman, managing editor of the Birmingham *News*; Georgia Harvey, leading character lady with The Red Mill, and a majority of the male members of the company. Those who sat at the tables were Martin and Emery, O. R. Henkel, Walter S. Duggan, Stanley Dawson, Leon Friedman, George Coleman, Bert O. Swor, Franker Woods, Otto Koerner, Alvin Laughlin, Carl Hartberg, S. W. Stott, Harry R. McClain, James R. Mills, Mabel de Nordendorf, Georgia Harvey, Vernice Martyn, Adeline Stern, Bonnie Woods, Helen Tilden, Edith Edwards, Emily Zeigler, Emil Miller, Alexander Roy, the Misses Zeigler, Tilden, Woods, Edwards, Jewell, Von Meter, Adams, Festa, Cole, Stewart, Yates Forbes, Primrose, Spencer, Textrude, Putnam, Price, Davis, Messrs. Roy, Mack, Sears, Phillips, Howe, Williams, Higgins, Hansome, Thorne, Saysome, and Whipple. The Dutch kiddies were Clarence and Elizabeth Johnson, Thomas Jack, and Lorine Harrington.

MAUDE ADAMS ON TOUR.

The engagement of Maude Adams at the Empire in What Every Woman Knows ended Saturday night. She will not be seen again in a regular engagement in New York till next Christmas. It is hoped that she may appear with William Gillette at the Actors' Fund benefit in the Spring in a one-act play written for her and presented to her by J. M. Barrie. Another one-act play written by Mr. Barrie and presented by him to Ethel Barrymore will be seen at the benefit. These plays are Mr. Barrie's contributions to the Actors' Fund benefit and are the personal property of Miss Adams and Miss Barrymore in this country, though they will both be produced at Charles Frohman's Repertoire Theatre in London.

THEATRE IN BERMUDA.

The first modern theatre in Bermuda was opened last night by Ann Workman in a production of Romeo and Juliet. Miss Workman is supported by Norman Macdonald as Romeo and a specially engaged company. The theatre, which was built by public subscription, will be under the patronage of Governor Kitchener. Regular attractions of English and American plays will follow at the theatre.

TAFT TO OPEN ACTORS' FAIR.

The invitation extended by Charles Burnham and Daniel Frohman to President Taft to open the Actors' Fund Fair May 9 was tentatively accepted by the President.

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NEW THEATRE NOTES.

Bertha Kalich in The Witch—First Annual Tour of the Company—Twelfth Night.

Bertha Kalich has been engaged as a member of the New Theatre company and will make her first appearance Feb. 14 in The Witch, a drama adapted by Professor Hermann Hagedorn, of Harvard University, from the Norwegian of H. Wiers-Jenesen. Madame Kalich was born in Lemberg, Galicia, and appeared on the Yiddish stage here and abroad before she became identified with English-spoken plays. Her greatest roles have been in such plays as A Doll's House, Fedora, Madame Sans-Gene, Sapho, and Monna Vanna. In The Witch the Norwegian author laid the scenes of the play in his native country in 1692 during the height of the witchcraft craze, but in making the adaptation Professor Hagedorn transferred the locale to Salem, Mass., where in 1692 the conditions were similar to those existing in Norway. Considerable new material has been added, and an effort has been made to picture New England life as it was during the witchcraft epidemic. Guy Bates Post, Beverly Sitgreaves, Ben Johnson, William McVay, and Albert Bruning will be in the cast.

The New Theatre company will make its first annual tour as soon as the New York season closes in April. The tour will begin in Boston, where a week's engagement will be played, and end in Chicago. Other cities to be visited include Providence, Hartford, New Haven, Philadelphia, Baltimore, Washington, Pittsburgh, St. Louis, and Kansas City. The company will travel on a special train of fourteen cars. Besides the fifty company members the heads of several departments will be taken on tour.

The New Theatre company will give its first out-of-town performance on the evening of Jan. 25, when it will present Strife in Brooklyn at the Academy of Music. This play is by John Galsworthy. It was necessary to withdraw the play temporarily from the repertoire owing to the crush of important new productions, but it has now been returned and will be given at intervals during the remainder of the season.

Including The Witch, five more productions will be made during the present season. Twelfth Night will be the third classical play, leaving one more of the older works to be given. The remainder will be modern. Twelfth Night will be revived Jan. 26, in five acts and ten scenes. Matheson Lang will be the Orsino and Annie Russell will be seen as Viola. The Malvolio will be Oswald Yorke, and Sir Toby Belch will be played by Louis Calvert. Leah Bateman-Hunter will appear as Olivia. Other roles will be filled by Ferdinand Gottschalk, Henry Sanford, Laurence Eyre, Jacob Wendell, Jr., and Jessie Busley.

Negotiations have been going on with Edith Wynne Mathison for her appearance at the New Theatre in Shakespearean productions.

TOLEDO.

Good Houses and Appreciative Audiences Marked the Week's Business—Mary Servass.

At the Valentine The Soul Kiss was the offering 7 to splendid business. Walter Damrosch and the New York Symphony Orchestra, under the auspices of the Eurydice Club, was enjoyed by an audience that filled the theatre 8. Brewster's Millions 13. James K. Hackett 14, 15. Patsy 17, 18.

The Lyceum was filled with appreciative audiences at each performance 6-8 to see Mary Servass in The Wolf. Her portrayal of Hilda was a wonderfully natural piece of acting, the effectiveness of which was marked by the applause even after the final curtain. Miss Servass was leading woman of the Lyceum Stock co. last Spring and her receptions at each performance demonstrated her popularity here. Beverly of Graustark 9-12. Hazel Harrom, a Toledo girl, had the part of Princess Cadence. Charles Grapewin 13-15. Thurston 16-19.

The Auditorium offered a play of unusual excellence 7, 8 in The Great John Ganton, finely presented by George Fawcett.

At the American the Patten Stock co. presented The Black Hand 9-15, and Rachel May Clark was quite captivating as the heroine.

E. M. HERR.

ALMA MAKES A RECORD.

Adolf Philippi, who adapted Aima, Wo Wohnst Du? into German from a French vaudeville by Paul Hervé, music by Jean Briquet, which has been filling the Winter Garden Zum Schwarzen Adler since Sept. 2, 1909, celebrated the 125th performance of the piece last evening, and the indications are that it will continue at the cozy playhouse till the close of the dramatic season. Mr. Philippi himself plays the leading role, and he has also embellished the musical numbers with several of the most striking things in it. The piece will be produced by Joseph Weber in English next season.

MARGUERITE SYLVA ENJOINED.

Oscar Hammerstein has secured a temporary injunction restraining Marguerite Sylva from singing with the Boston Opera company in Chicago. Miss Sylva was prevented from singing last night. Whether the injunction is to be permanent will be decided this morning.

HISTORY OF WORLD.

Henry Lee delivered an unique lecture at the New York Theatre Sunday night. Mr. Lee used motion pictures and impersonations in his lecture to aid his lecture, which he called the History of the World. Among others Mr. Lee impersonated George Washington, Richard Croker, Robert Lee, Mark Twain, and Theodore Roosevelt.

BROOKLYN AMUSEMENTS.

Henrietta Crosman in Sham—St. Elmo by Rival Stock Companies—Edna May Spooner.

Henrietta Crosman, after an absence of five years, made her appearance in Sham at the Montauk Theatre last night. Next week, John Drew in Inconstant George.

The Midnight Sons holds over for its second week at the Majestic Theatre, and, judging from last night's crowded house, it bids fair to do as good business as it did last week. Next week, Frank Daniels in The Belle of Brittany.

Frances Starr and practically the same cast that supported her in New York made their first bow to a Brooklyn audience last night in Eugene Walters' masterpiece, The Easiest Way. Next week, Maude Adams in What Every Woman Knows.

Chauncey Olcott packed the Grand Opera House to the doors last night, when he presented Ragged Robin for the approval of his host of Brooklyn admirers. This light comedy drama from the pen of Rida Johnson Young, in collaboration with Rita Olcott, is one of the most charming plays Mr. Olcott has ever had. Next week, Queen of the Moulin Rouge.

Rather an unusual state of affairs exists this week in the two leading stock companies of Brooklyn, and an opportunity was offered last night to compare the Crescent Stock company and Payton's Lee Avenue Stock company in the same play, St. Elmo. With all due regard to Mr. Payton and his company, they were completely outclassed by the staging, costuming and acting of the Crescent Stock company. Mr. Allison's St. Elmo, Murray, was really a masterpiece, and Miss Fleming as Edna Earles was particularly fine.

The followers of Edna May Spooner were out in full force last night at the Bijou Theatre, when that charming lady made her reappearance in the title-role of Zaza, under Corse Payton's management. Mrs. Spooner was also a member of the cast.

The Chinatown Trunk Mystery is the thriller booked at the Court Theatre for this week and last night's audience noisily voiced their approval of its many sensational scenes.

The Confessions of a Wife, one of Owen Davis' most powerful melodramas, was the offering of the Forbes Stock company at the Gotham Theatre last night.

On Trial for His Life, a military drama in four acts and twelve scenes, pleased a well filled house at the Amphion Theatre last night.

The Columbia Theatre offers advanced vaudeville, with a complete change of bill twice a week.

The Royal has vaudeville and moving pictures.

The Criterion Theatre has several good numbers of vaudeville, with moving pictures.

Star, Ginger Girls; Gayety, Queens of Jardin de Paris; Empire, Broadway Gaiety Girls; Casino, Cozy Corner Girls.

TO FIX AGENTS' FEES.

A bill was introduced in the New York Legislature Jan. 11, by Assemblyman Green, which is aimed at theatrical agencies which charge exorbitant prices for placing performers. The bill fixes a net fee of 5 per cent., and places such agencies under the jurisdiction of the Commissioner of Licenses in cities of the first class. It also provides that a contract between a performer and an agency may be submitted to the Mayor or to the Commissioner of License for approval. The measure has the backing of the labor organizations of the State and the Actors' National Protective Union.

MASTER FORDE ILL.

Master Eugene Forde is in a critical condition at the Washington Heights Hospital, having undergone an operation for appendicitis. Master Forde has been seen with Chauncey Olcott, Russ Whytal, Blanche Walsh, and William Faversham, but for the past year has been attending school at St. Catherine's Academy.

TAXING BILLBOARD PROPERTY.

Assemblyman Abbey has introduced a bill in the New York Legislature at Albany making additional assessment of real property for advertising put up on billboards. The rates for a square foot of billboard are $20 in first-class cities, $15 in second-class cities and $10 elsewhere.

MADAME X.

Alexander Bisson's drama, Madame X., which has had a Chicago run, will be produced at the New Amsterdam Theatre Wednesday, Feb. 2. In the cast are Dorothy Donnelly, William Elliott, Robert Drouet, Malcolm Williams, and W. H. Denny.

CORRESPONDENCE.

Received too late for classification.

FLORIDA.

LEESBURG.—OPERA HOUSE (Charles Kingsley): William F. Mann presented Meadow Brook Farm 4; to fair house and pleased. The Arcadian Musical Comedy co. in The Elopers 12; under management of Great Carroll; attracted good house and gave best entertainment of the season; Carroll's work was clever and was accorded several curtain calls; the efforts of the Manhattan Newsboys' Quartette were much appreciated and they were given ten curtain calls; this co. will play Eustis 13 and return here 14 in The French Maid; good business is predicted. Heart of an Indian Feb. 2. Richard and Pringle's Minstrels March 8.—UNDER CANVAS: The Troubadours 12, 13; to good sized and appreciative audiences. Pat Chappel's Rabbit Foot co. 13.—ITEM: The Opera House has been greatly improved, electric lights and new scenery added and may be said to be as good as any city of 5,000 in this State. Seating capacity 600. The management is anxious to book first class attractions.

HONOLULU.

HAWAII.—ROYAL HAWAIIAN OPERA HOUSE (W. D. Adams): Arrangements are being made with Charles Drown, of Los Angeles, to bring down the Ferris Hartman Opera co., thirty people, to play a two months' engagement in March and April. The Pollard Lilliputian Opera co., now in the Orient, has written for time in July. It has added several new operas to its repertoire and should equal its record of last year in this city, which was a record breaker.—ORPHEUM (J. C. Cohen): The Jack Golden Opera co. has been playing to crowded houses for four weeks, and will prolong its engagement for an indefinite period. Golden has been putting on many new skits of his own, which have drawn well. The girls are pretty, can dance well, and there is no reason for any drop in business at present.—PRINCESS RINK: Will close down 1 for a month, to put in a new floor.—THE NOVELTY: Has been putting on burlesque, with Happy Jack Walker and Jeannette Cooper. They have sent to the coast for new talent and expect to make a regular vaudeville theatre of the place.—EMPIRE and PARK have both been playing to good houses, adding vaudeville to their pictures, and are giving an enjoyable entertainment.—THE ART: Is devoting its house exclusively to moving pictures and has its share of the business. The Royal and the Aloha take up the overflow and are doing well. THE BOHEMIAN.

INDIANA.

RENSSELAER.—ELDE'S OPERA HOUSE (J. H. S. Elde): The Cattle King 13; good attraction and business. Cry Baby 18.

IOWA.

WATERLOO.—SYNDICATE (A. J. Busby): Morey Stock co. pleased fair business 3-8. Jeffries-Gotch 10; to capacity. Claire Paige in Du Barry 11; to deserved-ly poor business. The Only Law 14. Prince of To-night 15. De Wolf Hopper 21.—WATERLOO (A. J. Busby): The Smart Set 4; pleased good business. Morey Stock 10-22.

INDEPENDENCE.—GIDNEY OPERA HOUSE (A. Kime): Papa's Boy 5; to small house. The Witching Hour 11; big house; pleased audience. Du Barry 13; small house; good co. Fifty-third Regiment Band 21.

KANSAS.

ANTHONY.—GRAND (B. B. Beam): Lion and the Mouse 11; fine; to good house. Paid in Full 20.

MICHIGAN.

GRAND RAPIDS.—POWERS (Mrs. Billman): Cohan and Harris Minstrels, with Honey Boy Evans, 9, 10; delighted very good business. Robert Edeson in his new play, A Man's a Man, 11-15; excellently played, to good business. The Goddess of Liberty 18. The Old Homestead 20. Septimus Feb. 1.—GARRICK (Frank Rose): The Great John Ganton 6-8; excellent co.; to good business (the first night was given as a benefit for the Grand Rapids Advertisers' Club, to be devoted to the giving of a civic pageant). The Blue Mouse 13-15.—MAJESTIC (Orin Stair): Vaughan Glaser in St. Elmo 6-8; pleased very good business; Mr. Glaser and his co. are expected to return for an engagement of Summer stock. The Wolf 9-12; excellent; to very good business. Way Down East 13-15. The Sporting Deacon 16-19.

PORT HURON.—MAJESTIC (Sam Hartwell): Above the Limit 7; fair; to good business. A Knight for a Day canceled. Stubborn Cinderella 20. East Lynne 22. A Man's a Man 26.

MISSOURI.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran): Paid in Full 12; excellent co. Lowery and Morgan's Minstrels 15. The Gingerbread Man 20. The Girl from the U. S. A. 22. The Girl at the Helm 25. Graustark 28. The Three Twins Feb. 3. The Third Degree 3.

OKLAHOMA.

SAYRE.—AUDITORIUM (B. F. Williams): The Raymond-Teal Musical Comedy co. in Variety Isle 11; pleased good house.

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SOUTH CAROLINA.

SUMTER.—ACADEMY (Abe Ryttenberg): Prince Chap 6; good performance and business. Parsifal 8; good production; to fair business. Buster Brown 19. Florence Davis 22.

SAID TO THE MIRROR.

RALPH MERCHANT, Greene, N. Y.: "You will undoubtedly remember the Bessie McCoy, 'The Yama Yama Man,' with its weird dance and mysterious accompaniment. I have just discovered a to me peculiar coincidence. In reading some literature relating to Brahmanism I found the fact that 'way back in the Vedic age, some fifteen hundred or two thousand years B. C., 'Yama' was the name of the god of death. I send you this with the thought that it may prove interesting to Mirror readers."

CHICAGO THEATRICAL EVENTS

Seven Days Pleases Playgoers—Madame X Strong at Matinees—Powers' Theatre to Go—Miss Nobody from Starland—Boston Opera Company in Lakme—Gossip.

(*Special to The Mirror.*)

CHICAGO, Jan. 17.—Seven Days, at the Illinois, especially produced for Chicago with a newly organized company, proved to be a jolly good comedy, probably the best of the farcical sort since Mrs. Temple's Telegram. The chance for healthy laughter and lots of it has been quickly appreciated and the theatre has been well filled so far. The reputation of the play is spreading. The authors, Avery Hopwood and Mrs. Mary Roberts Rinehart, were present the opening night. Some of the critics present were dissatisfied with the company that night, but by Thursday night the players were giving an excellent performance. Harry Tighe, who has advanced from 75 cents to $1.50, having disappeared from the La Salle and reappeared at the Illinois, plays the husband deserted because he was too fat and shows much more ability to act than ever he did at the La Salle. The elements of spontaniety, naturalness and earnestness which make a success of farce, he seems to have mastered. In short, he makes good. The whole company does, with about equal ability. Roy Atwell as Dallas Brown, Ben Wilson as Tom Harrison, Hugh Cameron, who is unusually funny, as the officer; William Wadsworth as the burglar, Margaret Bourne, who is a graceful, attractive ex-wife; Eva McDonald as Anne, whom she endows with good looks and cleverness; Anne Wynne as Kit, and Grace Griswold, who is capital as the old maiden aunt. John Arthur does the footman sufficiently well. The production was made under the direction of Collin Kemper.

Grace George will be at the Grand Opera House two weeks beginning Feb. 21, and Mrs. Fiske will play an engagement at the same theatre for two weeks, beginning March 7.

Edgar A. Smith and A. Baldwin Sloane's "melange of mirth and melody," Tillie's Nightmare, has yielded the Great Northern to The Return of Eve, with Bertha Galland, for two weeks. It is now rumored that The Midnight Sons will reach the Great Northern Jan. 30.

The entrance of the Chicago Opera House on matinee days during these closing weeks of Madame X looks like a bargain counter scramble of hundreds of women. The crowd overflows the sidewalk. Miss Patsy, the comedy from the German by Sewell Collins, which Henry W. Savage will give its metropolitan production at the Chicago Opera House, following Madame X, the first of the month, deals with the love affaire of a feminine Patsy Bolivar, played by Gertrude Quinlan. Many other members of the company used to be in The College Widow.

It is announced that the New Theatre company will be brought to the Garrick from New York by special train, to open here June 13, and that the New Theatre productions will be reproduced just as in Gotham, including Don, The Cottage in the Air, and The Nigger. The company will include Albert Bruning, Mrs. Sol. Smith, Rose Coghlan, Leah Bateman Hunter, and Beatrice Forbes-Robertson.

Vaughan Glaser's fine, worthy production of St. Elmo, with himself as the star in the titlerole, attracted unusual attention at the Globe. The reviews were all favorable. There was a large audience at the matinee Tuesday, which was closely held throughout all the acts, and especially in the climax scenes of the third act, laid in the garden of the parsonage. The set is rich and thoroughly in the spirit of the novel. Mr. Glaser and Fay Courtney as Edna Earl carried the heart interest through its deepening course impressively, and there was enthusiastic applause. Mr. Glaser has a capable company, which includes Constance Kenyon as Mrs. Wood, May E. Abbey as Tabitha, Harrison Stedman as the Rev. John Hammond, Frederick Kerry as Murry, James Hester as Shadrach, Leonora Bradley as Mrs. Murray, Marta Ortman as Agnes, and Charles Carver as Leigh. St. Elmo remains this week. In a few weeks it will be played at the National, in Englewood.

A note from Alfred Kelcy announces the arrival of a baby girl, born in this city last Wednesday, Jan. 12. It was in this city that Mr. Kelcy made his first appearance as an actor, and he adds that it also happens that in this city he makes his first appearance as a parent.

The Fortune Hunter continues in favor at the Olympic.

The engagement of Anna Held at the Colonial has been extended two weeks.

The one hundredth performance of The Flirting Princess took place at the La Salle last Wednesday.

Edward B. Hass, for several seasons leading man at the People's, will return to Chicago in The Easiest Way as Edward H. Robbins.

In Old Kentucky is maintaining its reputation for perennial success at the McVicker's. Duncan Penwarden plays the young moonshiner, Joe Lorey, with exceptional strength and sympathy, and Mildred Johnson does Madge in a natural, pleasing manner. Burt G. Clark is generally satisfactory as Colonel Doolittle. In the company are: Mae Helton, Decola Dolaro, Barry Maxwell, Joseph Slayton.

Ned Washburn, A. Baldwin Sloane, the composer of Tillie's Nightmare; Clare Kummer, composer of Dearie, and Mr. Fields himself have been in town watching performances of this musical production.

A wireless from the Garrick says that The Midnight Sons will probably be in Chicago all next Summer.

Information from a building contractor indicates that Powers' Theatre is to be torn down within a year or two to make way for a big new office building extending from the new Sherman House to the La Salle Street corner, just beyond Powers'.

Jeannette Begeard, who is in The Girl in the Taxi, at the Cort Theatre, was a member of Henry W. Savage's Prince of Pilsen company.

By a slightly circuitous route The Kissing Girl will arrive at Minneapolis in the near future.

Bessie Wynne and Ralph C. Herz should make an exceedingly popular leading pair in Miss Nobody from Starland, the new production at the Princess. The rehearsals are well under way. William Robinson, Harry Armstrong, and N. Melshaw will be in the company. The Goddess of Liberty has gone on tour, and the Princess will be dark for about two weeks.

First performance of Texas in stock here is announced by Manager Charles Marvin at the College Theatre next week.

Deserted at the Altar, one of the successful contributions to the heart-interest stage, by Pearce Kingsley, is being played at the Academy this week by George Klimt and Frank Gazzolo's capable stock company of that theatre. In the presentation of Charles Blaney's King of the Opium Ring last week John Lane Connor gave a performance of the leading role which showed how telling an excellent actor can make such a lead. It is recalled that his Romeo was good, too, at the same theatre. Per aspera ad astra.

An especial production of a play called My Tomboy Girl is to be at the Academy by Frank Gazzolo and Manager William Roche next week.

The final performance of The Mouse Trap Peddler by the Viennese musical opera company, at the Ziegfeld, will be given next Wednesday night. The following night the first production of Carl Zeller's Kellermeister will be made. Mr. Beria will play the title role. Louise Bartel will have Die Trix, described as a charming light opera part. There is less dialogue and seven more numbers of music than in The Mouse Trap Peddler. The new production will be kept on indefinitely.

The Boston Grand Opera company, under the direction of Henry Russell, has established a reputation for fine productions. Lakme was the new opera of the season, and it was so successful that it will be repeated next Saturday night. La Boheme aroused the musical critics to unusual enthusiasm. Madam Butterfly filled nearly all of the 4,000 seats of the Auditorium. Alice Nielsen was the butterfly. Sig. Constantino was most admirable in La Boheme. Olitzka, Lipkowska, Bronskaja, and Madame Osborn-Hinna are prominent in the company.

The production of Monte Cristo by George Klimt and Frank Gazzolo's new Criterion stock company at the Criterion was something out of the ordinary in stage excellence at that theatre. The settings were rich and complete. Robert Gleckler in the title-role visualized the dashing hero well, and Edythe Mae Hamilton, the leading woman, George E. Cole and others in the important roles were praiseworthy.

Schiller's Marie Stuart is being played at Powers' this afternoon by the Wachsner German Stock company.

Openings this week include A Little Brother of the Rich at the Studebaker, The Girl in the Taxi at the Cort, Return of Eve at the Great Northern, Der Kellermeister Thursday night at the Zeigfeld.

Openings next week will include Margaret Anglin at Powers' in The Awakening of Helena Richie, and Wilton Lackaye in The Battle at McVicker's.

The National Grand Opera company will fill an engagement of two weeks at the Great Northern, following Bertha Galland two weeks hence.

Bills this week: Garrick, Havana, with James T. Powers; Grand Opera House, Fourth Estate; Colonial, Anna Held; Powers', Arsene Lupin; Olympic, Fortune Hunter; Chicago Opera House, Madame X; Studebaker, Little Brother of the Rich; Ziegfeld, Der Kellermeister; Auditorium, Boston Grand Opera; Illinois, Seven Days; La Salle, Flirting Princess; Whitney, They Loved a Lassie; Cort, Girl in the Taxi; McVicker's, In Old Kentucky; Great Northern, Bertha Galland; National, Cole and Johnson; College, The Climbers; Academy, Deserted at the Altar; Criterion, King of Opium Ring; Crown, Via Wireless; Bijou, Candy Kid.

Victoria Foltz, who appeared with Marie Dressler in Tillie's Nightmare at the Great Northern for the past fortnight, is the youngest of a well-known California family who went to the Golden State from Iowa in the early days. She is a daughter of Clara Shortridge Foltz, who made such a reputation as a woman lawyer in California a quarter of a century ago, practicing her profession while she was rearing an interesting family, the eldest member of which was Trella Foltz, prominent on the stage a score of years ago; and the youngest, Victoria, who made such a creditable appearance with Miss Dressler. She was a picture to delight the artistic eye of Jack Horner. Charles M. Shortridge, the well-known newspaper man of California, from his connection with the San Jose "Herald," and later with the San Francisco "Call," is an uncle of Miss Foltz.

Albert Morrison was a good Monte Cristo in Manager Charles B. Marvin's fine production of the play at the College last week. It was the most popular bill of the new year so far. This week, The Climbers.

OTIS COLBURN.

LOUISVILLE.

Bright Prospects for Blanche Ring's Engagement—News of the Elks' Doings.

Unquestionably the most important event of the theatrical season in Louisville so far has been the presentation of Little Nemo 9-15 at Macauley's. Business excellent. Next, A Gentleman from Mississippi.

Madame Nazimova, with a capable co., drew large audiences to the Masonic 10-12 in The Passion Flower and A Doll's House. Silver Jubilee Concert 13. Walter Damrosch and the New York Symphony Orchestra was highly enjoyed by Louisville music lovers. Next, Blanche Ring in The Yankee Girl 17-19. Advance sale of seats indicate large business.

Crowded houses has been the rule week of 9 at the Avenue, where The Newlyweds and Their Baby have been the drawing card. David Copperfield 15-22.

The Honorable Henry Watterson has departed for his annual visit to Florida. He declined all efforts to induce him to return to the lecture platform.

The change of Hopkins from melodrama to moving pictures is a popular one. Manager Dustin states that already the correctness of the move is evidenced by the box-office receipts.

The coming of Walter Damrosch and his orchestra revives memories of early Damrosch days here when he was the symphony music idol during the progress of one of the Louisville industrial expositions.

Society amateurs are to be seen in the operetta, Happyland, for charity. It is being rehearsed by Thelma Gilmore, late of the Henry W. Savage forces.

Jack Ropke, formerly of Louisville, later of the Boer War attraction, now of the world at large, was one of the visitors of the week.

News of the death of William M. Hull, of the Frohman business forces, was received here with genuine regret. He was a protege of Henry Watterson's, an old Louisville newspaper man and a brilliant writer on many subjects.

Manager James B. Camp was one of the principal speakers at the banquet 10 at the Seelbach, given by the Louisville Lodge of Elks, celebrating its twenty-sixth anniversary, he being one of the earliest members. Grand Exalted Ruler Sammis was the guest of honor on the occasion, and the ex-minstrel, Lew Simmons, of Philadelphia lodge, was "among those present."

CARLES D. CLARKE.

SEATTLE.

Max Figman Met With a Cordial Reception—Harry Benham Showed His Ability.

At the Moore the concert, matinee 2, given by the Seattle Symphony Orchestra, drew a large audience, which showed its appreciation of the excellent music by liberal applause. Henry Hadley is the capable conductor of this organization, which was never more efficient. The next attraction was Mary Jane's Pa 2-8, with Max Figman in the title-role, who met with a cordial reception. The co. was an excellent one. In the cast were: Helen Lackaye, Helen Hartley, Dorothy Phillips, Nina Ainscow, Gretchen Hartman, John C. King, Ernest C. Warde, and others, who contributed to the interest and entertainment. The attendance averaged good business. Marie Cahill in The Boys and Betty 9-15.

The Gay Musician 1-8 at the Alhambra delighted audiences ranging from small to capacity. It was well sung throughout, and the encores were frequent. It was a great artistic success. Texas Guinan as Maude Granville invested the part with skill, charm and finish. Harry Benham as Eugene Dubois showed his ability to good advantage. In the cast were: Lottie Kendall, Margaret Crawford, Freda Klingel, Roger Gray, Leo H. White, W. H. Pringle, and other talent. Florence Roberts in The Transformation 9-15.

At the Grand Madame Marcella Sembrich, assisted by Francis Rogers and Frank La Forge, appeared in concert 3, under the auspices of the Ladies' Musical Club, and captivated the audience. Seattle's representative society and lovers of music in general were in attendance, and great enthusiasm prevailed. Madame Sembrich graciously responded to many encores. Beverly 2 and 4-8, with Gertrude Fowler in the title-role, played to audiences varying from small to large. Sis Hopkins 9-15.

The offering at the Seattle was For Her Sake 2-8, which drew houses averaging fair business. William C. Dowlan as leading man acquitted himself with his usual skill and ability. In the cast were: Neva West as leading woman, Claire Sinclair, Edward Kellie, True Boardman, Charles Conners, Verne Layton, George B. Berrell, Frank Seaward, and Dick Atwell. On the Bridge at Midnight 9-15.

At the Lois the Del S. Lawrence Players appeared in Trilby 2-8, which pleased medium and large audiences. Mr. Lawrence made a hit as Svengali, and Jane Vivian Kelton sustained the title-role with considerable skill and cleverness. St. Elmo 9-15.

The music hall, erected last year by the Washington Amusement Association at the corner of Fourth Avenue and Seneca, is now known as the Mammoth Roller Rink, and is well patronized under the capable management of H. G. Koller.

Officers elected by the T. M. A. Lodge, No. 62, for the year 1910 are as follows: President, T. Jeff White; vice-president, H. Weingarten; past president, Joe Page; treasurer, Charles Crickmore; secretary, E. Nutting; marshal, James O'Malley, sergeant-at-arms, Joseph La Franc; trustees, Elmer Friend, W. T. Reed, Charles Steinfelt. This lodge has a membership of 350.

BENJAMIN F. MESSERVEY.

SPOKANE.

The Land of Nod Well Received—Opening of the New Shubert Postponed.

Marie Cahill, assisted by James B. Carson, W. G. Stewart, Sam B. Hardy and a lot of bright young women, scored a big hit in The Boys and Betty at the Auditorium 7, 8. Silvio Hein directed the orchestra and also had charge of the stage arrangements. The two audiences tested the capacity of the house. Blanche Walsh in The Test 13-15. Wagner Club of Spokane presents Carreno 21. McIntyre and Heath in In Hayti 23-26. Madame Maud Powell 30. The Top o' th' World 31.

The Land of Nod, featuring a number of the favorites and several new players, had a big week at the Spokane, beginning 2. Bessilee Merrill and Adelaide Harland divided the vocal honors, while Nell McNeil, E. D. Coe, and George Fox were well received. The chorus was good in its singing numbers and groupings. The Man of the Hour 9-15.

Charles Muehlman, manager of the New Shubert here, announces that on account of the switchmen's strike, delaying the arrival of steel frame work three weeks, the house will not be opened until March 15. The original date was Jan. 15, which was afterward changed to Feb. 15.

Harry Lauder, Scotch comedian, and his wife and daughter will be guests of honor at a dinner and reception by the St. Andrew's Society of Spokane the afternoon of 21, when he will play an evening performance in the State armory. The society has taken a block of 250 seats. Alex. Turnbull is president of the society.

Members of The Soul Kiss co., the Geisha girls, the Elks' Quartette of Spokane, Bernard Walther's Orchestra, and Mrs. Arthur Brush, soprano, were the entertainers at the New Year's celebration in the Hall of the Doge's and Davenport's restaurant.

Dr. John Tempany, veterinary surgeon attached to the Ninth United States Cavalry and oldest man in the army in point of service, who appeared in the farce The Happy Man in the old slab theatre at Walla Walla, Wash., in 1857, is visiting his family in that city. He has served continuously in the army since 1857 and was with General Custer a short time before the massacre. He was stationed at the post here until his regiment went to the Philippines, and since then has been doing special duty at Seattle. As the army rules do not provide for the retirement of the veterinary surgeons, Dr. Tempany is still at work.

W. S. McCREA.

WASHINGTON.

Manhattan Opera Company Well Patronized—"Wallace Evening" at the Arlington.

WASHINGTON, D. C., Jan. 17.—The theatres of the Capital City during the past week enjoyed one of the most prosperous and busy periods of the theatrical year. The Belasco Theatre grand opera season of five nights and matinee, presented by Hammerstein's Manhattan Opera company, was a notably brilliant and artistic success, with attendance limited only by the capacity. Ben-Hur, magnificently presented at the National Theatre, was again a record breaker. Chauncey Olcott at the Columbia, better and stronger than ever, played to a succession of crowded houses in Ragged Robin. Superbs turned people away from the Academy of Music. Chase's was always crowded, while the burlesque houses, the Gayety and the Lyceum, were unusually well attended. The current week shows a pleasing continuation, the attendance being large at all the houses.

The National presents, with sterling success, the long expected and much praised musical comedy Three Twins, with the cast headed by Clifton Crawford and Daisy Leon, scoring a strong and popular success. Next week, The Merry Widow.

The Servant in the House, presented by Henry Miller's Associate Players, with Tyrone Power in his striking impersonation of the Drainman, is the potent attraction at the Columbia, where Charles Rann Kennedy's powerfully interesting play is strongly received. The cast includes George W. Wilson, Wilfred Roger, David Glassford, Harold de Becker, Jessie Glendinning, and Edith Crane. Next week, Robert Hilliard in A Fool There Was.

This week's offering at the Belasco Theatre is Jefferson De Angelis in The Beauty Spot, that attractive musical comedy which scored such an immediate success on its premiere at this house last year. It again meets with pronounced favor and well deserved praise for its very excellent and complete presentment. Mr. De Angelis repeats his success as General Samovar, and the very capable and talented support, which includes Isabell D'Armond, Viola Gillette, Minerva Coverdale, Lillian Lawson, Jacques Kruger, Jean Newcombe, Frank Doane, Alf. De Ball, and George J. MacFarlane renewed their popularity. Next week, Eleanor Robson in The Dawn of a To-morrow.

Broadway After Dark, with Harry Fields, the clever Jew comedian, presented with a capital company under the management of A. H. Woods, is the current week's very popular attraction at the Academy of Music, where the star is a strong favorite. Next week, Sal, the Circus Gal.

Sunday night the National Theatre was crowded to the doors, the occasion being the Silver Jubilee Concert given by Walter Damrosch, and his entire New York Symphony Orchestra of one hundred men, in honor of the completion of his twenty-fifth year in orchestral work. A rare and brilliant programme was superbly rendered.

The Presidential party, which included Mrs. Taft and invited guests, were patrons of the opera, occupying the Presidential box at every performance during the season. President Taft was an attendant on three occasions. Thursday at the White House the President received the principals and chorus of the opera company by special arrangement. During the afternoon Daniel Frohman, president of the Actors' Fund Association of America, and Charles Burnham, president of the Theatrical Managers' Association, called at the White House. They invited President Taft to attend the Actors' Fund Fair, which will be held in New York, May 9. The President promised to open the fair with an address, provided he can leave Washington at that time.

As a fitting climax to the entertaining features incidental to the Lew Wallace monument unveiling, five hundred Hoosiers met at the Arlington Hotel, under the auspices of the Indiana Society. It was "Wallace evening," and Governor Marshall, his staff, the Indiana Congressional delegation, members of the Wallace Statue Commission, James Whitcomb Riley, and half a hundred other prominent citizens with their wives, stood in line and received the local Indiana colony. During the evening's festivities Robert Downing, the actor-preacher, recited several selections from General Wallace's works. James Whitcomb Riley gave two of his most famous poems, "Rural Optimism" and "Out to Old Aunt Mary's," and Richard Bohler, who plays the leading character in the production of Ben-Hur, dramatized from General Wallace's masterpiece, was present in costume and recited "The Chariot Race" as taken from the book.

All the Comforts of Home will be presented at the Columbia Theatre, Wednesday afternoon, by the Georgetown University Dramatic Association, for the benefit of a worthy charity, the Christ Child Society.

Madame Liza Lehmann, the English composer, who is now making her first American tour, will appear at the Columbia Theatre Monday afternoon, Jan. 31, presenting her song cycle, "In a Persian Garden," sung by a quartette of eminent soloists, Madame Lehmann herself playing the accompaniment.

The following officers have been installed to serve Washington Lodge, No. 7, Theatrical Mechanical Association of the United States and Canada, this year: President, J. H. Becker; vice-president, Louis Burd; past president, W. H. Bowman; treasurer, J. I. Divine; recording secretary, John A. Gayer; financial secretary, Leonard Rubel; marshal, Ernest Hauser; sergeant-at-arms, George O'Malley; trustees, Theodore Miles, John Watson and John Porter, and physician, Dr. M. B. Strickler.

The Philadelphia Orchestra, under the direction of Carl Pohlig, will give the third concert of its Washington series to-morrow afternoon, Tuesday, at the National Theatre. Thaddeus Rich, the popular concert master of the orchestra and violin virtuoso, will be soloist.

It is rumored that the Metropolitan Grand Opera company, encouraged by the splendid success of the Manhattan organization, will endeavor to give three or four performances, possibly during Holy Week.

JOHN T. WARDE.

MINNEAPOLIS.

Ruth Maycliffe and Lillian Paige Won Praise—The Princess Stock Closed.

George M. Cohan in The Yankee Prince drew crowded houses at the Metropolitan 9-12, and the musical comedy was received with much favor. The Merry Widow returned for a second visit 13-15, with George Damerel and Mabel Wilbur in the principal roles. Next week, The Climax and Fritzi Scheff.

Charles Cherry in The Bachelor won praise at the Lyric, and the acting of Ruth Maycliffe was highly praised. In the co. was Lillian Paige, a Minneapolis girl, who was entertained by friends during her stay. The National Grand Opera co. in a week of grand opera follows.

An excellent co. headed by Oliver Doud Byron and Edith Barker presented The Lion and the Mouse to well pleased audiences at the Bijou week 8. The Girl and the Detective follows.

The Princess Stock co. closed its season 7, and most of the co. left at once for New York. James Neill and Edythe Chapman will go in vaudeville on Orpheum time, and will be assisted by Sam Meharry, a local stock favorite.

CARLTON W. MILES.

THEATRICAL DOINGS IN BOSTON

Dancers Have Turned the Head of the Venerable City—Israel the Play of the Week—Closing Engagements—Plays That Hold Over.

BOSTON, Jan. 17.—Boston is certainly going dancing mad this week, with Ruth St. Denis re-engaged for a fourth week here, giving her special matinees at the Hollis; Maude Allen making her first appearance in America at Symphony Hall; Loie Fuller's Ballet of Light being the chief feature at Keith's, and Gertrude Van Axen, one of her muses, in a special performance at Jordan Hall. In addition Countess de Pierrefen—formerly Elsa Tudor, a society girl of this city—made her debut as a dancer last week with patronage of society to express approval, and Isadora Duncan's brother is coming here again to lecture and have his wife dance for special evening functions. The Duncans were here last week, coming in Grecian attire in the worst blizzard and snow of the Winter, expounded their theories at Harvard, in Sanders' Theatre, and went back to New York on the midnight. Their much discussed child did not come on with them, so that the authorities had no chance to act or not to act. Surely Boston is dancing mad.

Israel is the play of the week that is of the most importance from serious interest, and it is the new bill at the Hollis, with Constance Collier, Edwin Arden, and Grechan Browne heading the cast.

John Craig and his stock company at the Castle Square are in the third and last week of their holiday extravaganza success, and then 1915 will be replaced by an elaborate revival of Othello.

The Man from Home has now gone ahead of the record of A Gentleman from Mississippi at the Park and now is in a class all by itself at that house, with William Hodge as a star of unquestioned popularity.

Dick Whittington, at the Majestic, has only this week left of its stay in this city. The ballet features which have been added are among the most elaborate of the whole production.

This is also the last week of Mlle. Gouce's stay at the Colonial with The Silver Star. The dancer from London has added to her popularity by her four new dances, and Bickel and Watson, Emma Jarvier, and Nellie McCoy share the honors.

Rebecca of Sunnybrook Farm bids fair to stay at the Tremont, for it is proving popular, especially at the matinees. Edith Taliaferro in the title-role gives a study of child-life that is especially charming.

Lew Dockstader has proved that there is a large element of Boston playgoers that likes an old-fashioned minstrel show, but his stay at the Globe has only this week left.

The same is the case with Bright Eyes, at the Boston, which will be unable to rival the length of run of Three Twins in spite of the apparently equal popularity.

Thomas E. Shea is back again at the Grand Opera House, where he used to be one of the great favorites as a regular visitor, and the repertoire which he gives for the week includes Counsel for the Defense, which opened the engagement to-night; Dr. Jekyll and Mr. Hyde, and The Bells.

The stock company at the Bowdoin Square seems to be doing double duty lately, and this week the dual offering there is The Two Lodgers and Nobody's Daughter.

The final arrangements have been made, so that it is positive that the new Shubert on Tremont Street can be opened Jan. 24, when E. H. Sothern and Julia Marlowe will be the attraction. The first play to be given will be Taming of the Shrew.

Theatrical men were decidedly interested in the outcome of the city election for four years, which took place last week. John F. Fitzgerald, defeated once, came back to office, and there was a pitifully small vote for George A. Hibbard, who kept Oscar Hammerstein's production of Salome and The Queen of the Moulin Rouge from the Boston stage.

The Metropolitan Grand Opera House had a notably big week at the Back Bay opera house, notwithstanding the terrific snowstorm the last of the week. The chief disappointment was not a serious one, the inability of Louise Homer to come here for Tristan and Isolde and Lohengrin.

The Hindoos who are here with Ruth St. Denis cooked a regulation India dinner, which was served at the Brewster to all the theatrical agents in town.

Marie Corelli is the latest new member to be added to the Professional Women's Club, which seems to be spreading out interestingly.

In his speech before the child labor conference held here last week ex-Governor Guild spoke in tobacco terms about the efforts made in the Legislature to amend the law in regard to stage children.

A bill has been filed in the Legislature to regulate billboards. President Eliot, of Harvard, leads the movement.

Tam o' Shanter, a Scottish musical comedy, was produced at Jordan Hall last week in most effective fashion, the chief hit being made by James Gilbert in the title role.

Solon H. Borglum has filed suit against Loie Fuller in the local courts to recover $1,028.75 from the danseuse for three marble statuettes sold to her several years ago.

The theatrical attaches held their benefit at the Tremont last evening, instead of at the Boston, where it was originally announced.

At the meeting of the Association of Theatre Managers of Boston last week approval was given of the benefit for a memorial to be erected by the Daughters of the Revolution and permission was granted for acts from the various houses. The benefit will be at the Colonial instead of at the Hollis, on account of the extension of the stay of Ruth St. Denis for special matinees.

JAY BENTON.

MINNEAPOLIS.

Burr McIntosh and Will Deming Carried Off Honors—Third Visit of The Three Twins.

A Gentleman from Mississippi, wholesome, entertaining and pleasing in every way, played a successful week's engagement at English's 3-8. Burr McIntosh in the title-role and Will Deming as Bud Haines, his secretary, carried off the honors that they well deserved. The curtain speech made by Mr. McIntosh, assisted by Mr. Deming, at the close of the third act, was a novel feature that was roundly applauded at every performance.

The Three Twins played its third engagement at English's 10 to a large audience. The co., however, including Thomas Whiffen, Florine Sweatman, Henry Schumann-Heink and others was new here. The third from Hector's followed for three performances 11, 12. The Winning Miss, with Fred Mace, 13. Honeymoon Trail 14, 15. The House that Jack Built (amateur) 21, 22.

The Forepaugh Stock co. put on The Great Divide at the Majestic 10-15, with Ainsworth Arnold and Lucille Spinney in the roles originated by Henry Miller and Margaret Anglin. When Knights Were Bold 17-22.

Yorke and Adams in In Africa played a successful engagement at the Park 6-8. The Squaw Man, seen here for the first time at popular prices, followed for the week 10-15, opening to large houses. The Newlyweds and Their Baby 17-22.

Burr McIntosh, who played so delightfully the title-role in A Gentleman from Mississippi, gave an informal talk on "Our Country" before a large audience at English's afternoon 7. He illustrated his talk with four hundred magnificent views.

PEARL KIRKWOOD.

JERSEY CITY.

The Traveling Salesman Turned People Away at Every Performance—News and Gossip.

The Traveling Salesman was presented at the Majestic 10-15 to S. R. O. at each one of the eight performances, and it gave the very best of satisfaction. All the parts were in excellent hands, and the co. scored as much as the play. Any one who would not like to be a traveling salesman after seeing this play certainly has something wrong with his cranium. Frank B. McIntyre is the salesman, and he was immense. Gertrude Coghlan, as Beth, was just as good. Sarah McVicker, as Mrs. Babbitt, was fine. Maud Sinclair as Mrs. Dawson, Morin Fuller as Young Dawson, H. D. Blackmore as the colored waiter were all clever. His Name on the Door 17-22. The Great Divide 24-29.

William H. McElfatrick has completed the plans for the new theatre to be erected on the hill here.

The Elks had a successful subscription ball 11.

William H. Black has been in town for a few days with a novelty—a man weighing 105 pounds, whom no one or two persons can lift off the ground.

James Hannon, electrician of Otis Skinner co., was best man at the wedding of an Elk here 12.

WALTER C. SMITH.

SALT LAKE CITY.

Word of Praise for Louis James—Maude Leone Became Popular at Once.

Louis James, supported by a good co., presented at the Salt Lake Theatre Henry VIII and Shylock 6-8 to fair houses. Audiences were pleased, and recalls were freely given. Aphie James was consistent and forceful as the sorrowful Queen Catherine. Ida Werner and Vera Wallon were each satisfactory. Mr. James' virile and resonant voice made his reading ever a pleasure; in fact, since the death of Lawrence Barrett, we see none other to so nearly fill his place. Primrose Minstrels 13.

At the Colonial The Girl at the Helm pleased good audiences entire week of 4-8. The Virginian 10-15.

The Bungalow presented the Willard Mack Stock co. entire week in Polly Primrose to good business. Maude Leone became at once popular. Arling Alcine, James Renney, Fred Allen, and Fred Moore were each very good. Lady Algy 10-15.

The Grand, under the new management of Uncle Dick Sutton, opened 9 at 10, 20 and 30 prices, with a good stock co., presenting The Night Before Christmas. Helen Barham, the new leading woman, made friends at once. She is graceful and dressy, and has a good voice. Donald Mullaly, Robert Haslett, Ted Ward, Cora Morris, and Fred Doty were each satisfactory. Vaudeville and moving pictures were given between the acts. The character sketches by Baby Lulu were very sweet and clever. Cora Morris sang illustrated songs, and Fred Doty gave a monologue, all of which seemed to please audiences.

The Shubert presented the Al. G. Swenson Stock co. in The Vagabond King entire week to good business. Lorle Palmer gave efficient support, co. generally good. Mr. Swenson is a Utah boy, and is bound to climb. He is best known throughout the East for his characterization of the title-role in The Wolf. Terese Carreno 18.

By a happy coincidence, during the engagement of Louis James, his old partner, Frederick Warde, having business in this locality, dropped off to visit him and Mrs. James.

C. E. JOHNSON.

CLEVELAND.

Billie Burke Always Sure of a Welcome Here—Fiske O'Hara Delighted Lyceum Patrons.

At the Euclid Avenue Opera House 10-15 Billie Burke on her first visit made good and will always be a welcome visitor to our city. She was seen in a bright play entitled Love Watches. The supporting co. was a good one. James K. Hackett 17-22.

Mary Mannering in a fine drama, A Man's World, was seen at the Colonial Theatre 10-15. Charlotte Walker 17-22.

The County Chairman was given a first class production by the stock co. at Keith's Prospect 10-15. Trilby 17-22.

Fiske O'Hara delighted the patrons at the Lyceum 10-15 with his play, The Wearing of the Green. Bert Williams 17-22. Broadway After Dark was the attraction at the Cleveland Theatre 10-15. Monte Cristo 17-22.

Charles Frohman was in town the past week rehearsing Billie Burke in a new play.

WILLIAM CRASTON.

SAN FRANCISCO.

Seats Brought Good Prices at Opening of New Columbia—News of the Houses.

David Warfield finished his two weeks' engagement at the Van Ness 9, having played to large houses. Olga Nethersole opened at this house 10 in The Writing on the Wall, and a very satisfactory audience greeted her. Her performance was interspersed with a great deal of applause. This star's engagement will continue two weeks, ending 23.

The New Columbia opened evening 10 with a very large audience, William Crane having been selected as the star to open the new house with Father and the Boys. Jake and Joe Gotlobb, together with Mel Marx, were present to give a welcoming hand to their friends. The charity sale for the first night was successful, the amount realized being about $4,000, which will be divided between the Protestant, Hebrew, Catholic, and the Bishop Armitage Orphanage and the Actors' Fund of America. M. A. Gunst, of San Francisco, paid a premium of $300 for box "C." Box "B" went to Thomas H. Williams, of racetrack fame, for $275. Gotlobb and Marx paid $100 for a premium on one of the boxes for the evening. Klaw and Erlanger and Charles Frohman paid $100 for a seat in the gallery, while Al. Hayman bid $100 for a single orchestra seat.

The Alcazar did a remarkable two weeks' business with The College Widow, which ended 9, and on evening of 10 St. Elmo was produced.

The Princess remained dark until Sunday evening, 9, when it reopened with Kolb and Dill producing Higgledy Piggledy and The College Widower.

William P. Cullen offered The Alaskan, with Richard F. Carroll and Gus Weinburg as comedians. This play was offered at the Savoy during week ending 9 and on matinee 10 The Wolf was presented.

Ezra Kendall's tour ended in San Francisco and it is understood that the co. was sent home. The rumored cause of the dispensing with the co. was due to Mr. Kendall's frequent inability to appear.

The Valencia is dark.

The Garrick had Bailey and Austin in The Top o' th' World week ending 9.

Mrs. Jake Gotlobb is heading the movement of selling Red Cross stamps in all theatres for the purpose of assisting the hospitals for consumptives.

The neighbors of the Chutes Theatre complained to the Police Commissioners and wanted the noo portion condemned as a nuisance. The Chutes Co. was upheld and the attractions will be permitted to go on uninterrupted.

The Russian dance is to be a strong feature in Professor Napoleon's Dream, which will be produced at the Valencia from 23-29 for the benefit of Telegraph Hill Free Dispensary. The piece is under the management of R. Wade Davis, of New York.

A. T. BARNETT.

MILWAUKEE.

Efforts of the Friend Players Appreciated—Grand Opera at the Alhambra.

Via Wireless was one of the best melodramas seen at the Bijou this season, and the opening performances 9 were witnessed by crowded houses. The scenic equipment was unusually elaborate, the supporting co. a strong one, and all of the parts were in competent hands. The Squaw Man 16-22.

The Warrens of Virginia was given a very fine presentation by the Friend Players at the Shubert, a heavy scenic and well played production being the result of hard work by the entire co., and the stage director, Arthur S. Friend. The opening performance 10 was highly appreciated by a large house, and the work of the various members of the co. heartily applauded. The leading parts were well played by Lowell Sherman and Fannie Harts. Wilson Reynolds was cast in one of the best parts he has had with the co., and played it in a highly satisfactory manner. Ralph Kellard played the same part he did with the original co., and, needless to say, he did well. Other members who deserve credit for painstaking work are Jean Galbraith, Ruth Chatterton, James Bliss, Hallet Bosworth, Edna Hibbard, and Gerald Harcourt. If I Were King 17-22.

The National Grand Opera co. was at the Alhambra 9-15, and various operas were well presented during the engagement.

The Man Who Stood Still, presented by Louis Mann and co., opened 9 at the Davidson; a very satisfactory production and pleased large houses. The Yankee Prince 16-22.

Freiwald, presented by the German Stock co. at the Pabst, was a welcome attraction 9, and pleased the usual large audience of regulars.

Newman's Travel Talk on Uganda, with motion pictures, attracted a large audience to the Pabst 11. The entertainment was good, and future engagements should be profitable.

A. L. ROBINSON.

BUFFALO.

Miss Elliott's New Play Proved Interesting—Big Advance Sale for Septimus.

Maxine Elliott and her co. of English players delighted full houses at the Teck 6-8 in Deborah of Tokio, which proved to be a very interesting play, perfectly acted. Miss Elliott has never been seen to better advantage here. Frances Starr in Eugene Walter's great play, The Easiest Way, 10-12. To say that Miss Starr and her co., under the management of David Belasco, pleased would be putting it mildly, and this was one of the most successful engagements at the Teck this season.

Helen Ware in The Third Degree was accorded one of the best receptions tendered any playr seen here this season at the Star 10-15.

Another old favorite was with us at the Lyric 10-18 in the person of David Higgins in His Last Dollar. Although the play has been seen before it was well received and did a good business throughout the engagement.

Klim and Gazzolo's Monte Cristo held the boards of the Academy 10-16, and this old timer attracted fairly good sized audiences to this downtown playhouse.

Walter Damrosch and the New York Symphony Orchestra were heard in a recital at the Convention Hall 5.

The Rhoda Royal Indoor Circus, containing the principal performers of the well-known circuses of the Summer months, packed the Sixty-fifth Arsenal 10-15 under the auspices of the Motor Boat Club of Buffalo. The entertainment offered was of the highest order.

The advance sale for George Arliss in Septimus has been very large and indications point to a very successful engagement.

P. T. O'CONNOR.

COLUMBUS.

Howard Thurston Not Without Honor in His Own Country—A New Stock Company.

James K. Hackett in Samson was the attraction at the Great Southern 11, 12 and played to good business. A Stubborn Cinderella 14, 15. Coming the following week are Gertrude Quinlan in Patsy and G. P. Huntley in Kitty Grey. Henry W. Savage will be here to attend the production of Patsy, since this is to be but the second performance. Albert H. Wiswell has succeeded Manager William Sanders at the Great Southern. Mr. Sanders assumes management of the Valentine House, the Fairbanks Theatre at Springfield, Ohio. Mr. Wiswell has occupied a managerial position with the Gayety Theatre here for the past few years and made a fine record.

Howard Thurston, the magician, Columbus bred and born, was here for a triumphant three days at the High Street, playing to S. R. O. houses at every one of the six performances. He was given an ovation. McFadden's Flats finished out the week. Manager Harper states that his schedule calls for some fine attractions later in the season.

Manager James V. Howell, of the Colonial, which has been used as the local Shubert house since the first of the season, has just returned from New York, where he engaged a leading man and woman for his new stock co., which opens the first of February with A College Widow. A. H. Van Buren and Florence Smythe will play leads. Edwin Evans has been engaged and other members will be announced at a later date.

Bert Williams in Mr. Lode of Koal pleased large houses at the Colonial 10-12. Blanche Ring in The Yankee Girl is an underline.

The Mardi Gras Beauties and the Parisian Widows divided the week at the Gayety. Phillip Bobson is the new manager, succeeding Al. Wiswell, who goes to the Great Southern. Mr. Bobson assumes charge for Harry W. Rogers, who has control of this theatre, and also the Apollo in Wheeling. Mr. Rogers has written a new religious drama, The Dawn of Eternity, with music by De Koven. It is soon to have an elaborate production.

Evelyn Moore, of The Gentleman from Mississippi co., was married here 1 to Alfred Kenyon, of New York. They were schoolmates and were married at Trinity Church. Mrs. Kenyon plays the part of Hope Georgia Langdon in the Wise comedy.

Mrs. Julius Faust, wife of the well known minstrel man, has purchased the Lewellyn House on East State Street and will operate it herself. It has long been a popular place with the profession.

JOSEPH R. HAGUE.

OMAHA.

Hallett Thompson Looked and Acted Well—Raymond Wells Did Good Work.

The Right of Way was the attraction at the Boyd 7-9, with the usual matinee. Hallett Thompson as Beauty Steel both looked the part and also acted it to the evident satisfaction of the audience. Arleen Hackett as Rosalie did what little was required of her remarkably well, and the love scenes between these two were as true and touching as has been seen on the local stage in many a day. The balance of the co. was adequate and the stage settings unusually good. R. B. Mantell, supported by a capable co., opened a half week's engagement 10 in Macbeth. It has been a long time since Mr. Mantell favored Omaha with his presence and his many old friends, together with hundreds of new ones, turned out and gave him a perfect ovation. Hamlet, Romeo and Juliet, and King Lear were also given notable presentations, and we are confident that the reception accorded Mr. Mantell and his Shakespearean productions will result in his placing Omaha on his annual visiting list. Local Manager Woodward has De Wolf Hopper 15, Fritzi Scheff 14, 15, and Brewster Millions a week of 16.

The Krug had The Fatal Wedding 7, 8. Raymond Wells as Howard Wilson did well. Gladys George as Jess, the little mother, was popular. Balance of the co. fair. The Smart Set 9-12 opened to a splendid house and has been making good ever since. The co. was well worthy of the liberal patronage accorded. The Convict's Sweetheart 13-15. School Days week of 16, with a popular price production of The Lion and the Mouse underlined.

Al. Reeves' Beauty Show was the attraction at the Gayety week of 9, opening to capacity and turning some away. Mr. Reeves has a good name for his co. and a visit to the house convinced the observer that the combination is not selling under false pretenses. Some good specialties were also given. Manager Johnson has the Knickerbocker Extravaganzas 16-22.

At the Auditorium Madame Schumann-Heink in concert did well 6, followed by the Jeffries-Gotch combination to capacity 7. Some good vaudeville specialties were given between the main events. Harry Lauder, two performances, 26.

The pupils in the senior grade of the High School had a block of 100 seats for the Macbeth production Monday evening, and all showed great enthusiasm.

Owing to the heavy snowfalls and late trains The Fatal Wedding co. had to cancel the first evening of their engagement at the Krug. The tickets were cheerfully exchanged or cash refunded.

J. RINGWALT.

SAN ANTONIO.

Cold Weather Caused Light Attendance Here—Some Good Attractions to Come.

Because of the extremely cold weather the attendance at the Opera House was very light during week 2-8 and only two attractions were offered. The first was The House of a Thousand Candles 4, in which the work of Mr. Meade stood out prominently. The Girl Question followed 5, 6 and gave fairly good satisfaction. Some attractions to come are Hans Richard, piano recital, 11; The Golden Girl 13, Mrs. Leslie Carter in Vasta Herne 15, The Golden Girl 16, Yiddish Opera co. 18, 19, Grace Van Studdiford in The Golden Butterfly 20, Yiddish Opera co. 21, Flower of the Ranch 22, 23, Servant in the House 24, 25, The Climax 26-29, The Round Up 30-Feb. 1, The American Idea 2, 3.

At the Empire the Al. Trahern Stock co. 3-8 presented Kentucky Sue to the satisfaction of the patrons. Business picked up some this week and it is hoped that they will receive record houses from now on. This co. has spared no expense to give the patrons the best that can be secured and they are living up to their usual standard. Brown's in Town 9-15.

HAYDEN P. SMITH.

IN PHILADELPHIA PLAYHOUSES

Cissie Loftus to Retire?—Too Much Grand Opera—Sam Bernard Still Draws Large Houses—Follies of 1909—The Arcadians Successful—The Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, Jan. 17.—The man who wrote "Beautiful Snow" was not an actor or theatrical manager; in fact, I do not believe he had anything to do with the "profession." If he did he ought to be ashamed of himself, for the "beautiful" spoiled another week's theatrical business in this city. It snowed Thursday. The dose was repeated on Friday, with a little variation of rain, hail and wind, and, later, a mild thaw, which sent miniature rivers flowing across pavements and street crossings ankle deep. All of which was very pleasant to the theatregoer. It counted, however, upon the attendance at the theatres. Prior to the storm, and again on Saturday, most of the theatres did a big business.

And that reminds me. I stated in this column some time ago, that we were having too much grand opera. This is becoming more apparent as the weeks pass by. Mr. Hammerstein has admitted it. The Metropolitan company don't care, because it is subsidized or guaranteed. Sentiment here, however, is that the sooner the two companies "get together" the better. A couple of operas a week is all Philadelphia needs and can profitably support. This will give the elite an opportunity to attend the regular theatres, which it is doing at any rate, to the detriment of grand opera. Society must have its evenings off. So far this season grand opera has been the greater sufferer.

We have had three new attractions the past week. Eleanor Robson in the Dawn of a To-morrow, came to the Adelphi; The Follies of 1909, with Eva Tanguay heading the cast, opened at the Chestnut Street Opera House, and Elsie Janis in The Fair Co-Ed began a two weeks' engagement at the Garrick. This week's changes include Elsie Ferguson in Such a Little Queen at the Broad, and Ben-Hur at the Forrest. Sam Bernard and The Girl and the Wizard remain at the Lyric. The Gentleman from Mississippi at the Walnut, The Dawn of a To-morrow at the Adelphi, and The Follies of 1909 at the Chestnut Street Opera House.

Sam Bernard and The Girl and the Wizard continued to fill the Lyric last week. Sentiment here is that Bernard had better "stick" to his usual style of comedy. Dave Warfield's success is not often repeated.

A Gentleman from Mississippi is still drawing well at the Walnut. It is now in its third week at this theatre, and is as popular as ever.

Mrs. Thomas A. Wise, accompanied by Miss Cissie Loftus (Mrs. Dr. Charles H. Waterman), is en route for the Holy Land. Her health has not been of the best lately, and upon advice of her physician she finally decided upon the trip. Rumor has it that Miss Loftus, who has been a protege of Mrs. Wise, will retire permanently from the stage.

The Dawn of a To-morrow, in which Eleanor Robson is now starring, ought to succeed. It has real merit back of it. It tells an interesting story in an interesting manner. The lesson to be learned from it is that of encouragement. Miss Robson gave to the character of Glad a vivacity of charm and a consistency that captivated her audience. Her coster dialect was admirable, and in the more dramatic episodes she fully realized the possibilities of her lines. Her supporting company was efficient throughout. Fuller Mellish acted the role of Sir Oliver Holt with unusual distinction, drawing a striking portrait of the mentally broken capitalist seeking to free his mind of the cares and worries of finance. An individual hit was made by Arthur Barry as Jem. William Sauter was successful as Dandy, and Ada Dwyer, in the role of Bet, played with notable effect. One of the real hits of the play was the reproduction in the second scene of the first act of a most realistic London fog.

Elsie Janis, one of the most popular comediennes who visits this city, appeared at the Garrick last week and was given a royal reception especially by the boys from the University of Pennsylvania. The Fair Co-Ed, it must be remembered, is strictly a college play, and George Ade and Gustav Luders, who are responsible for book and music, made a happy selection when they decided upon The Fair Co-Ed for Miss Janis. Miss Janis has some songs which are pleasing, but it is her imitations of prominent celebrities which, after all, are what her audiences seem to demand. She receives capable support from Sydney Jarvis, Arthur Stanford, Edgar Halstead, Harry Depp and James Reaney.

When one goes to see a Ziegfeld revue he does not expect more than a conglomeration of specialties, songs, dances, some "talk" more or less humorous, handsome costumes worn by more or less attractive girls, burlesques on passing shows—a hodge podge of a little of everything, in fact. Well, that is what they get in The Follies of 1909, which opened at the Chestnut Street Opera House last Monday evening. It pleases, amuses, drives dull care away, so—what's the difference? Stocks may go up or down; call money can go a-soaring; sterling exchange can keep at a point that will draw gold to South America; Washington can threaten legislation which, if enacted, would drive all of the corporations out of business, and Lawson can keep up his crusade to perfect financial conditions. But people will still want to be amused; and that is what The Follies of 1909 does. It could hardly be otherwise with its cast. Just think of it—Eva Tanguay, Annabelle Whitford, Josephine Whittell, William Bonelli, Arthur Deagon, Will Philbrick, Bessie Clayton, and Billie Reeves. If you can get together a better list of fun-makers, dancers, singers, and what-not, send them over. Philadelphia will pay good money to see them. But you can't do it. The Follies of 1909 has everything in it that pleases, and those who miss seeing it simply miss a chance to spend a few hours in the midst of fun even if it is nonsensical. Some members of the cast may be better than the others, but there is no use discriminating—they are all good, from Miss Tanguay down.

Israel finished its engagement at the Broad Saturday night. The attendance kept up well to the close of the week notwithstanding the inclement weather of the mid-week.

The Arcadians closed at the Forrest Saturday night. The engagement was successful from the beginning financially and artistically.

A Gentleman from Mississippi shows no falling of in attendance, the Walnut being crowded nightly. It is now in its third week at this theatre.

Al. H. Wilson in Metz in Ireland scored one of the biggest hits in his career at the Grand Opera House last week. The play, which is in three acts and was written by E. B. Tilton and S. R. Ellis, while differing in some respects from some others in which Mr. Wilson has been seen here, is still a Wilson play. Comedy and pathos are blended in a manner that is pleasing. Wilson had a few new songs that were rendered in a manner that captivated the audience. The supporting company is capable and well balanced. A chorus has been provided, and, as it can sing and dance, it added not a little to the enjoyment of the performance. This week, Mr. Wilson will appear in When Old New York Was Dutch.

Mr. Smooth, in which William Collier made a hit a few seasons ago, was revived by the Orpheum Players at the Chestnut Street Theatre last week. The production was in every way creditable. Of course, there is only one Collier, but Wilson Melrose as Mr. Smooth made a most satisfactory substitute. He brought out to the fullest all the comedy there is in the character, thereby showing a versatility of which he was not regarded as possessed. This young man will bear watching by those who are on the outlook for "stars." Edwin Middleton contributed an effective characterization as Cornelius Smooth, and Peter Land was effective as Arthur Chilleigh. Leah Winslow gave a charming performance of Miss Vane. Other important characters were skillfully portrayed by George D. Parker, Halen Raimer, and Kathlene MacDonald. This week, Thomas Jefferson in Rip Van Winkle, supported by the Orpheum Players.

The Girl from U. S. A. was produced for the first time at the National last Monday. It is a musical comedy in three acts, the book by Eunice Fitch and Harry Scott, and the lyrics by L. L. Lasselle and Ray Raymond. The latter has a leading part in the cast. The piece was well acted and staged in an attractive manner. Some of the songs were pleasing. This week, Under Southern Skies.

The Great Divide was given an effective and successful production at the Girard last week. This week, In the Bishop's Carriage.

JAMES D. SLADE.

NEWARK.

Ida Crispi Made a Hit—Edmond Hayes Headed the Merrymakers at Miner's.

Mabel Taliaferro and her co. presented Springtime at the Newark 10-15. While the play is "sweetly pretty" and the star is charming, that is about all that can be said. Manager Thompson has selected a well balanced cast. Helen Lindroth and Mary Faber shared the honors with Miss Taliaferro. Francis D. McGinn was excellent as the backwoodsman. Joseph Brennen made a humane priest. William B. Mack was rather stiff as the master. William Harrigan looked and acted the young lover in a way that was pleasing. The Love Cure 17-23. Henrietta Crosman 25-30.

Under Southern Skies was the offering at the Columbia 10-15. Marie Stanwell made a bewitching Southern girl and won the audience from beginning. John T. Burke, as Major Crofton, gave a convincing portrayal of the character. George R. Siegman, as Paul Danberry, was lifelike and pleasing. Richard J. Davis, as Young Burleigh, was spirited and made good as the hot-headed Southerner. Adrian C. D'Arcy, as Steve, was excellent. Emily Burke made a lovable old mammy. Paul F. Oliver, as Uncle Joshaway, the old time darkey, met all the requirements. Rose De Mar, as Annee Liser Stella Crofton, was well played by Marion Drexel. One of the best attractions given at the Columbia this season.

The Golden Crook gave a spirited performance at Waldmann's Opera House 10. Ida Crispi made a hit by her nimble dancing and merry fooling. St. John and Farrell, Mlle. Faustina, Jack Strouse, Swan and Bambard added much to the entertainment. Scribner's Big Show 17-23.

Edmond Hayes, the Original Wise Guy, headed the merry makers at Miner's Empire 10-15. Associated with him were Billy Betts, Arthur Lichty, George B. Dumont, John Dooley, Marie Jansen, Imogene Mansfield and Laura Harvey. Star Show Girls 17-23.

Wright Kramer delivered his second "Burton Holmes Travelogue" on New Japan at Wallace Hall 11 to a large and pleased audience. The next subjects will be Java, Old Japan and Paris.

Just twenty-three friends of James J. Corbett gave him a jolly dinner at the Navarre Dungeon 12. There were no formalities, no set speeches—all were at liberty to talk at once. Those who attended were James J. Corbett, George McDermitt, Joseph P. Norton, Eugene W. Farrell, Claude Holgate, Joseph H. Gunn, Frank A. Higgins, John H. Shields, Louis A. Wise, A. A. McEnery, Michael Mullin, Arthur Irwin, N. E. Reiell, Drew Peters, Charles L. Stasse, Ernest Smith, Charles J. Smith, James Lynch, Howard Vanderpool, W. A. McManus, John Campbell, Chauncey F. Stout and Chief of Police Plainfield. The dinner began at 5.15 and at 8 o'clock the diners attended the American Music Hall as the guests of Manager George McDermitt.

GEO. S. APPLEGATE.

SPRINGFIELD, MASS.

After Wearing of the Green Came Springtime—George Harris, Jr., Attracted Attention.

After Fiske O'Hara's Wearing of the Green—O'Hara, by the way, has the other Irish singing comedians beaten in the singing part—it was quite appropriate that Springtime should come, and Mabel Taliaferro had two good houses in the pretty play 4, 5. Cavallieri in her concert 6 charmed a good sized gathering, and many of his local friends went expressly to hear George Harris, Jr., the tenor, who is a son of President Harris of Amherst College. R. J. Jose, with his fine voice still good to hear, sang the songs of old and acted some in Silver Threads 7. The Girl from Rector's pleased or shocked two large houses 8. The Love Cure made a big hit 12, 13, particularly Charles J. Ross, who apparently could entertain the audience alone. Coming are The Harvest Moon 14, Lieutenant Peary (lecture) 17, Maude Adams in What Every Woman Knows 18, 19, Frank Keenan in The Heights 21, 22, The Silver Star, with Genee and Bickel and Watson, 24, 25; Teachers' Club (local) in The Hunchback 29, Sir Charles Wyndham and Mary Moore in The Mollusc 31.

The Gilmore had the Bon Ton Burlesquers 10-12, and Wood's melodrama, The King of Bigamists, 13-15.

EDWIN DWIGHT.

PITTSBURGH.

Margaret Anglin Breaks the Wednesday Matinee Record—Nazimova in Two Plays.

PITTSBURGH, Jan. 17.—William Faversham scored a triumph with Herod at the Alvin last week. It was the most perfect, elaborate and lavish production seen here in many years, and the attendance was large and appreciative. Mr. Faversham's portrayal of Herod showed careful study, and was skillfully and excellently enacted. Julie Opp was an admirable Queen Mariamne, and her acting most praiseworthy. Theia Schemus of Berton Churchill was highly commendable and distinctive. H. Cooper Cliffe as Gadias, Lionel Belmore as the Physician, A. Hylton Allen as Aristobulus, Olive Oliver as Salome and Claire McDowell as Bathsheba, are all deserving of encomium for their splendid work. Madame Nazimova will divide the current week with The Passion Flower and A Doll's House. Next week Mary Mannering in A Man's World.

The Nixon was largely attended during the past week, where The Awakening of Helena Richie was presented by Margaret Anglin and an excellent and finely balanced cast, and the stage settings were effective and complete. Miss Anglin displayed much emotional skill in her role of Helena Richie, and fulfilled the requirements of the part most satisfactorily. The Dr. Lavender of that fine old actor, John Findlay, was well-nigh perfect and thoroughly delightful. George Probert as Sam Wright won merited applause for his clever acting of a difficult role, and Sally Williams, Gertrude Swiggett, Charles Wyngate, Eugene Ormonde, Charles Rowan and Master Raymond Hackett were all capable. This week Hattie Williams in Detective Sparkes, and The Three Twins, The Love Cure and Israel follow.

The Harry Davis Stock company, at the Duquesne last week, appeared to good advantage in Ranson's Folly, and the play was well mounted. Herschel Mayall fitted the part of the adventurous lieutenant, and Lillian Kemble was very pleasing in her part of Mary Cahill. A dramatization of St. Elmo is the bill this week, with My Friend from India and The Merchant of Venice announced to follow.

Lena Rivers drew crowds to the Lyceum the past week, and was capably presented by Beulah Poynter and her company. Miss Poynter still maintains her splendid interpretation of the heroine, and repeated the strong impression made on previous visits. The Man of the Hour is this week's attraction, and Graustark for the coming week.

Uptown at the Empire the bill is The Call of the Wild, with Franklin Woodruff and company. Go-Won-Go-Mohawk in The Indian Mail Carrier, Monte Cristo, The Girl from the U. S. A., and The Arrival of Kitty are underlined.

N. C. Wagner, who was the manager of the Empire here two seasons ago, spent last week in the city in advance of The Man of the Hour company, and was greeted by many of his acquaintances.

Blanche Bates in The Fighting Hope, Sam Bernard, and Sothern and Marlowe are early bookings at the Alvin.

Margaret Anglin in The Awakening of Helena Richie broke the Wednesday matinee record at the Nixon last week, when this capacious house was taxed to its capacity.

ALBERT S. L. HEWES.

DETROIT.

Wilton Lackaye's Portrayal Was Powerful and Convincing—The Red Moon at the Lyceum.

At the Detroit Opera House 10-15 'Way Down East divided the week with Cohan's Minstrels.

Wilton Lackaye gave a powerful and convincing portrayal of John Haggleton in Cleveland Moffett's well built drama, The Battle, at the Garrick 10-15. The supporting co. was well balanced. The attendance at the house during the week was not so good, as the offering merited. Next week, The Great John Ganton.

Cole and Johnson offered The Red Moon at the Lyceum 9-15. Attendance for the week was excellent. The co. is practically the same as was seen here last season. Next week, Beverly of Graustark.

At the Avenue 9-15 The Brigadiers drew good houses. The music was unusually catchy, and the singing of Fred Taylor, May Orletto, and Dolly Barnes a conspicuous feature. The olio also was considerably above the average. Next week, The Avenue Girls.

Queen of the Outlaw's Camp, a melodrama in the broadest sense of the term, held the boards at the Lafayette 9-15.

Manager Ward offered The Star and Garter Show at the Gayety 9-15, and the cosy little playhouse was crowded each day. Next week, The Marathon Girls.

ELYP A. MARGNI.

ST. LOUIS.

G. P. Huntley in Kitty Grey—A Gentleman from Mississippi—Old Plays.

ST. LOUIS, Jan. 17.—At the Olympic G. P. Huntley appeared in his eccentric impersonation of the Englishman in tuneful Kitty Grey and was well received. The piece pleases the average audience and Huntley is unsurpassed in his line of characters.

Thomas A. Wise and Douglas Fairbanks met with a hearty reception at the Century in A Gentleman from Mississippi. The comedy was as well liked here as it has been everywhere else and the two comedians scored substantially in their respective parts.

At the Garrick Blanche Bates presented The Fighting Hope with substantially the excellent cast that supported her at the Stuyvesant in New York.

The old style plays whose heart-throbs led our mothers to shed tears in their original story form still appear to exercise their charm after all these years, for St. Elmo and East Lynne were simultaneously presented here this week—the former at the American and the latter at the Imperial. Both were well patronized.

At Havlin's the attraction was Wanted by the Police.

CINCINNATI.

Blanche Ring to Good Business—Margaret Anglin and Blanche Bates—Boccaccio.

CINCINNATI, Jan. 17.—Blanche Ring finished an excellent week's business at the Lyric Saturday and was succeeded by Billy, with Edgar Atchison Ely in the title role, for one performance last night. This evening Blanche Bates begins her engagement in The Fighting Hope. Her company includes Milton Sills, Wedgewood Newell, John W. Cope and Loretta Wells. George Fawcett follows in The Great John Ganton.

The Grand Opera House has Margaret Anglin this week in The Awakening of Helena Richie. One of the largest and most fashionable audiences of the season is present to-night. Grace George 24. Hattie Williams 31.

The Forepaugh company at the Olympic has The Spoilers this week for the first time in this city. An innovation has been made by Manager Fish in a reduction of the Sunday prices.

Bocaccio was the bill of the German company at the Grand last night. Von Suppe's merry opera was well received by a large audience and the leading role was well interpreted by Anni Collini Senden.

Above the Limit, by George Totten Smith, is Charley Grapewin's vehicle this year and it was pleasantly received by large audiences at the Walnut yesterday. Anna Chance and Vinnie Henshaw furnish excellent support.

Ten Nights in a Barroom is the bill of the Holden company at the Lyceum this week.

Young Buffalo in New York is that star's typical vehicle this season and is pleasing good attendance at Heuck's this week.

H. A. SUTTON.

BALTIMORE.

Walker Whiteside, The Traveling Salesman, Sam Bernard and Other Attractions.

BALTIMORE, Jan. 17.—Harry B. Harris presents The Traveling Salesman at Ford's. In the cast are: Frank J. McIntyre, Gertrude Coglan, William Beach, Sarah McVicker, Arthur Shaw, P. T. Moore, and H. D. Blakmoore. Next week, Mrs. Fiske will be seen in Salvation Nell. She will be followed by The Merry Widow, and Mabel Taliaferro will be seen Feb. 7 in Springtime.

Walker Whiteside is the star in Israel Zangwill's play, The Melting Pot, at the Auditorium, and is well supported by Florence Fisher as Vera. Among the other members of the company are: Sheldon Lewis, Leonora Von Ottinger, Henry Vogel, Grant Stewart, Quincy Davenport, Sheridan Block, Louise Muldener, and Nellie Butler. Sam Bernard will follow in The Girl and the Wizard.

Robert Hilliard in Frederick Thompson's production, A Fool There Was, by Porter Emerson Browne, holds the stage of the Academy. Among those supporting him are: William Courtleigh, Nannette Comstock, Edna Conroy, M. B. Snyder, and C. Russell Sage. Henry Miller's Associate Players in The Servant in the House will follow. Henrietta Crosman will be seen Jan. 31 in Sham.

The Girl from U. S. A. is the attraction at the Holliday Street. Ray Raymond is the star, and is supported by a very good company.

The Metropolitan Opera company will sing Aida at the Lyric on next Wednesday night. Gadski, Homer, Gilly, Rossi, and Segurola will be in the cast.

HAROLD RUTLEDGE.

MONTREAL.

Viola Allen Greeted by Large House—Mrs. Neil Warner Among Friends.

A large house greeted the opening of Viola Allen at the Princess in The White Sister. The play tells a strong story and was interpreted by an excellent cast. Miss Allen's performance of Giovanna is deserving of great praise. Dustin Farnum was a manly hero and James O'Neil gave a good impersonation of Saracinesca. Richie Ling did some capital work as Lieutenant Bassili. Minna Gale, as the Countess, and Fannie Addison Pitt, as Madame Bernard, were both good. Mrs. Neil Warner, who played the Portress, and who for many years resided and taught in Montreal, has many old friends here, who were delighted to see her again. Maxime Elliott 17-22.

L'Etrangere at the Academie, by Alex. Dumas fils, while containing many interesting character studies, is rather too long and talky for the present day theatregoer. Excellent work was done by Rouviere as the American Clarkson, Mlle. Ronsillion as his wife, Claude Ritter as the heroine, Paul Marcel and M. Cosset, M. Fleury also gave a neat character sketch. Le Secret de Polichonelle 17-22.

At the Francais The Workingman's Wife proved a thriller, but seemed to please the audiences at this house.

L'Infant de la Baille at the National proved an interesting drama of life in the circus tent and on the stage. It was well staged and interpreted.

W. A. TREMAYNE.

NEW ORLEANS.

Italian and French Opera Pleased Many Patrons—The Red Mill Drew Well.

The Lambardi Italian Opera co. in repertoire, proved an excellent drawing card at the Tulane 9-15. La Gioconda, Aida, La Boheme, Madame Butterfly, Cavalleria Rusticana, and Pagliacci were the offerings during the week, and each drew a large and cultured audience. The personnel of the co. was of the best, and its work throughout the engagement was harmonious in every respect. The orchestra and chorus were distinctly effective. The Round Up 16-22.

Jules Layolle's French Opera co., at the French Opera House, is holding its own, and the attendance decidedly satisfactory. Carmen was the bill, matinee 9; Romeo and Juliet, 11; Le Prophete, 13. The light opera co. distinguished itself, night, 9, in La Fille du Tambour Major. Rigoletto and Le Pays de L'Or are in active rehearsal.

A fair co. presented The Red Mill at the Crescent 9-15, with Bert O. Swor and Frankie Woods doing the principal work. The performance was entertaining and drew well. Mabel de Nordendorg and Otto Koerner were capital in their support. Mrs. Wiggs of the Cabbage Patch 16-22.

The Wayne Musical co. began the last week of its engagement at the Dauphine 9. The week was divided between A Knight for a Day and The Circus Girl. Loretta Marshall and Fred Wayne did the principal work cleverly, and were supported by a competent cast and tuneful chorus.

F. M. QUINTERO.

AROUND VARIOUS CIRCUITS

Season Passing—Houses to Close Early—Aarons' Vaudeville Plans—Gates Builds Theatre—Many New Houses to Open Next Season.

The season for the small circuits is waning rapidly and the outlook is an early closing everywhere. Managers are planning for next season in a more conservative and deliberate manner than that which heralded the present one. Attractions now are scarce, and as money is plentiful it should argue well for those companies that remain in the field. The Aarons Circuit announces Spring and Summer vaudeville, and the persistent rumors regarding houses on the Julius Cahn, Stair and Havlin, and Reis circuits playing moving pictures and vaudeville at an early date will not down.

Aarons Associated Theatres.

This office has arranged with Fred Hylands, a well known theatrical man, to introduce vaudeville over the Aerons Circuit in the Spring and Summer. This new feature will occupy the Eastern towns through New York and Pennsylvania. Mr. Hylands will furnish White Rat acts exclusively, and there will be from three to four acts and two reels of motion pictures on each bill, playing two shows nightly and two to three nights in each town.

The Mildred and Rouclere company, including Marshall P. Wilder, are giving excellent satisfaction and playing to good business.

J. E. Desmond, of Corry, Pa., was a caller last week.

W. F. Mann closed his production of A Dark Marriage Morn at Binghamton, N. Y., last week.

Sam Dessauer's production of Patsy in Politics closed Jan. 8 at Johnstown, Pa.

The Western company of Vaughan Glaser's St. Elmo closes Jan. 22.

Henley and Levy are sending out a version of Molly Bawn to open Jan. 29, at Clinton, N. J.

C. E. Robbins is booking The Toymaker through Ohio and Michigan.

Captain Clarke, the well known manager at Clearfield, Pa., called at this office last week.

The Central Daniel Boone company is playing to splendid business through Pennsylvania. Robert Harris, the manager, is contemplating a production of Two Americans Abroad, to play the dollar houses and carry a chorus and special car.

B. C. Whitney was a caller on his way from Detroit to spend a holiday at Atlantic City, N. J.

American Theatrical Exchange.

Charles W. Gates, who owns extensive oil wells at Port Arthur, Texas, will build a new theatre there to replace the old one next season. Mr. Gates also owns the recently erected hotel there.

Paul Gilmore is now managing himself and will be booked over this circuit shortly.

David Belasco is so well pleased with David Warfield's success through this territory that he has arranged for The Girl of the Golden West to play the same route on its return from the Pacific Coast. Next season he has arranged for Is Marriage a Failure? The Lily and The Easiest Way.

Seven Days, Raymond Hitchcock, Madame X, and The Dollar Princess are among next season's bookings.

C. A. Burt's Southern Circuit, Inc.

The theatre at Shelbyville, Tenn., has been entirely remodeled and will open Jan. 26 with Graustark. From reports it is one of the finest and most up-to-date theatres in Tennessee, and the commercial outlook in that vicinity is such as to guarantee good box office returns.

Arrangements are being made by Charles A. Burt to book The Lillian Buckingham Stock company through the United States and Canada. They will present all up-to-date plays and the entire equipment of the company will be under Mr. Burt's personal supervision, thereby guaranteeing a high class company and production.

J. J. Coleman's Circuit.

Paul Gilmore, formerly under the management of J. A. Spencer, is now managing himself and has shelved The Candidate and canceled his Louisiana and Mississippi time. He is rehearsing The Mummy and the Humming Bird and will tour those States, beginning Feb. 1 at Shreveport, La.

Eli and Jane have booked a tour through Arkansas and Louisiana for next season.

Victor Moore's route is being rearranged and he will open in February, playing through Louisiana.

The Italian Grand Opera company, which is to play a limited engagement at Havana, is booked through Mississippi and Louisiana.

St. Elmo has given excellent satisfaction and played to good business through Kentucky the past week and will play a number of return engagements in principal Mississippi towns.

Lena Rivers company, booked through Kentucky, has canceled its season.

Business shows no improvement and attractions are scarce for the balance of the season.

Affiliated Circuit.

Don Stuart is back in town, booking and planning for next season.

A new house will be opened next season at Peoria, Ill., replacing the old one and under S. H. Harrington's management.

A new house will be open next season at Creston, Iowa, and be under the supervision of the Chamberlain, Harrington and Kindt people.

Business prospects for next season show improvement.

Other Circuits.

It is reported on reliable authority that the Reis Circuit is canceling contracts for April bookings because of an early closing of some of the houses, due to a lack of attractions.

PROVIDENCE.

Walker Whiteside's First Appearance Here—The Gibson Girls at the Westminster.

Although enjoying a wide reputation throughout the West, Walker Whiteside made his initial appearance in this city, presenting The Melting Pot, at the Opera House 10-12. Mr. Whiteside gave an excellent performance and won instant favor. He was supported by an exceptionally fine co. Jefferson De Angelis followed his success of last season in The Beauty Spot and again proved very popular, and closed the week 13-15. E. H. Sothern and Julia Marlowe in repertoire 20-22.

Henrietta Crosman scored a personal triumph at the Imperial in Sham 10-15 in the role of Katherine Van Riper. Surrounding the star was an excellent co., and the vehicle certainly deserved better patronage than was accorded. Constance Crawley in Justification 17-22.

Thomas E. Shea held the Empire stage 10-15 and presented three of the best plays of his repertoire in Counsel for Defence, The Bells, and Dr. Jekyll and Mr. Hyde. Richard J. Jose follows in Silver Threads.

The Gibson Girls gave a performance of fair merit at the Westminster 10-15. The olio proved a feature of the bill. Fads and Follies 17-22.

Jefferson De Angelis made the jump from Hartford to Providence 13 in his new 60 horse-power Studebaker, which was presented to him at the Christmas matinee by his managers and co.

Managers Spitz and Nathanson, of the Empire, recently started on a trip across the country and expected to be gone about two months. At last reports they were enjoying the balmy climate of Pasadena from the plazza of the Hotel Green.

HOWARD F. HOWLAND.

DALLAS.

Florence Gear Played to Good Business—Some Dates Ahead and Gossip.

Florence Gear in Fluffy Ruffles at the Opera House 3, 4 played to very good business, being surrounded with a very acceptable looking co., whose acting and vivacity, both as to feet and head, were in keeping with their looks.

Mrs. Leslie Carter in Vasta Herne played to advanced prices and fair business 7, 8. Mrs. Carter's play is perhaps not the proper vehicle to portray her at her best and those who had seen her before found both actress and her play unsatisfying.

Victor Moore in The Talk of New York played to very good business 10, 11. His co. was capable and evenly balanced, and as a whole gave a very acceptable performance. The Servant in the House 12, 13, followed by Grace Van Studdiford in The Golden Butterfly 14, 15. The Golden Girl 18-20. Red Mill 21, 22. Lombardi Grand Opera co. 24-26. The American Idea 27-29.

Mrs. Leslie Carter occupied a proscenium box at the Majestic vaudeville theatre on Sunday evening, applauding vigorously the various numbers that pleased her, while several members of her co. formed a theatre party in the pit of the same theatre, appearing to relish the performance.

L. LEE LAUDRES.

DENVER.

Lauder and Eltynge a Popular Combination—Alta Phipps at the Curtis.

The Curtis was literally packed at the two performances given by Harry Lauder and co. Monday afternoon and evening. As was to be expected, Mr. Lauder made an immense hit with his remarkable characterizations. Julian Eltynge was a close second in popularity.

Prices were raised at the Broadway for Fritzi Scheff's engagement in The Prima Donna and the house was well filled at every performance. The production was splendidly staged and the music particularly good. John Hazzard was most amusing. The Three Twins 10-15. Robert Mantell 17-22.

Wildfire pleased the Tabor patrons. Pauline Hall and Will Archie were successful. The Time, the Place and the Girl 9-15. Primrose Minstrels 16-22.

From Rags to Riches was the offering at the Curtis 2-8, with Alta Phipps, Leonard Hollister, Clara Dalton, and Dick Tracy in the principal parts.

Robert Black will present Madame Schumann-Heink at the Trinity Church 11 and Teresa Carreno 13. There has been a large advance sale for both concerts.

The Auditorium was dark last week and will be again this week.

The National Western Stock and Horse Show will be held at the Stock Amphitheatre 10-15.

MARY ALKIRE BELL.

TORONTO.

Maxine Elliott's New Play Produced—Praise for Homer Mason's Ability.

After an absence of two years from this city, Maxine Elliott was this week welcomed at the Royal Alexandra in such an enthusiastic manner as left no doubt as to the loyal and sincere appreciation of Torontonians. Miss Elliott played 10-12 Deborah of Tod's, as a simple country girl in a simple country play, being well suited to her personal charms, yet with a mixture of comedy that generally pleased. For the first time on any stage in America, Miss Elliott presented The Inferior Sex 13-15, with decided effect. Hammerstein Opera Comique co. 17-22.

Frederic Thompson proved himself a master showman when he introduced to the American public Polly of the Circus, which played its return engagement at the Princess 10-15, starring Gwendolyn Piers, who represented the typical circus dandy, with the necessary arena slang. The play also introduced an exceptionally strong and well balanced co., of whom Frank Gheen as the Minister and Miss Mortimer as Mandy deserve special mention. J. E. Dodson in The House Next Door 17-22.

A presentation which ranked of premier merit among the musical comedies presented at the Grand this season was Hough, Adams and Howard's A Stubborn Cinderella. Homer B. Mason was a clever exponent of hilarity, while Grace Kennicott as Lady Leslie made a very dainty Cinderella. David Higgins in His Last Dollar 17-22.

CHESTER E. IRONSIDE.

LOS ANGELES.

Through a Window—Myrtle Dingwall Scored—Lauder and Eltinge Packed the House.

The Belasco played Through a Window 3-9 for a second week, and enjoyed heavy patronage. This is a new play, written by Gertrude Nelson Andrews, and is supposed to take place the night before and the day after the fire and earthquake in San Francisco. Klaw and Erlanger have the rights. The cast of characters and the Belasco players are as follows: Bradley Hamilton, Lewis Stone; John Costello, a Judge of the Supreme Court, William Yerrance; Okura, Costello's Japanese servant, Charles Ruggles; Ronzo Mancha, manager of Costello's ranch, Charles Gilbyn; A Soldier, Harry Spear; Felipa Castello, Thais Magrane; Susanne Worthy, Ida Lewis; Lil Valera, Costello's mistress, Adele Farrington; Janet Norton, Susanne's friend, Famcheon Everhart; Maggie Dugan, a scrub woman, Jessie Norman; Anna Mancha, Ronzo's wife, Grace Gardiner; Molly Bender, a vaudeville actress, Edna Andrews; there are four acts and in the second and third one is supposed to see from out of the windows the red glare of the burning city. The story in short has to do with Costello, a political fool for the grafters and a man none to careful of his morals. He keeps his daughter in Europe, while he can live as his heart desires. Hamilton, the young lawyer, is in love with Costello's daughter, and striving hard to win, and in the meantime endeavoring to reform the father. The mistress comes to Costello's home the night before the earthquake, and while the latter is out and while Hamilton is there waiting for Costello she becomes a bit intoxicated, and makes herself at home for the night. Unexpectedly Miss Costello arrives from Europe, and Hamilton begs her not to stay at the home, as her father will not return that evening, but she refuses and he insists on staying for fear of complications with the mistress. The two sit up all night, the earthquake comes in the morning, and from that point every one is shown in his true light; the mistress is hurt and dies after her expose; the father reforms and Hamilton wins his bride. The Genius 10-16.

The Girl of the Golden West is in its second week at the Burbank, and doing a great business. Ethel Von Waldron will make her first appearance with this co. next week in The Heart of Maryland.

San Toy at the Grand 2-8, with Myrtle Dingwall, of the Hartman co., as the star of the week; she was petite and sweet voiced, and her acting so dainty as to make her a genuine surprise. Hartman is a comic old "Li," instilling much unwritten comedy in the role. Walter De Leon found a very congenial part that of the Consul's son, and Muggins Davies couldn't have been better cast than as Dudley, the maid. The cast was a large one, and the chorus met all demands. The Idol's Eye 9-15.

The Majestic opened week 3-8 with Forty-five Minutes from Broadway, and showed no diminution in drawing power. It is a hearty, wholesome American play, with genuine character creations, and while this cast, if not uniformly brilliant, was in the main capable. Charley Brown as the Kid and Elisabeth Drew as Mary were the two principals, and the balance of the cast worked with much ginger and energy. King Dodo comes next week, with Eleanor Kent and Zoe Barnett in the cast.

Oliver Morosco is now in San Francisco conferring with Frederick Belasco and George L. Baker relative to the opening of stock theatres in Seattle, Portland, and Spokane, under the Morosco-Belasco direction; later houses under this combination will be opened in the large cities in the Middle West and along the Mississippi River.

John Blackwood and George Broadhurst have just concluded a deal whereby the Belasco Theatre Stock co. will be seen in a number of the Broadhurst successes of the past and a few new ones yet untried before any footlights. Lewis S. Stone will have the leading roles in these plays.

Father's Love, a Yiddish tragedy, was the bill at the Mason 3-5. The Hebrews of this city have given the playing co. an enthusiastic reception, and efforts may extend the engagement the balance of the week. The Shepherd King 10-16.

Nat Goodwin and his wife are resting at their attractive home in Ocean Park. Mr. Goodwin has promised to attend the grand ball to be given by the Theatrical Treasurers' Association 14.

Harry Lauder and his co. gave six performances at the Auditorium 6-8 to packed houses. Included in this engagement was a Saturday morning matinee. It was quite necessary to accommodate the people. Multiply 3,000 by six and you have the phenomenal amount of applause extended to this worldwide exponent of all that is funny in Scotch. Lauder deserves it all, too. Julian Eltinge, the female impersonator, was strictly in a class by himself. Cyrano does the juggling for the co., and Mlle. Berthe is the violinist, and of no mean ability at that. The Marimba Band, composed of four Guatemalans, who play delightfully on some kind of an xylophone, was a feature. Lauder was given a "bravo" farewell on the last evening.

William Morris and Walter Hoff Seeley, who are with Harry Lauder, state that they are endeavoring to close negotiations for the purchase of a suitable site on which to build a first-class theatre; they state positively that it will be built in the near future.

Speculation is already rife as to who will get the present Orpheum house, after they have moved to their new home, construction of which has not even been started. Considine and Sullivan appear to be in the lead.

Len Behymer, manager locally for the Shuberts, gives out the statement that, notwithstanding comments to the contrary, the Shuberts will not abandon the Pacific Coast and this city, but that attractions will be booked as in the past. We do not know what to think, as there is so much talk and so few bookings lately. Show us.

DON W. CARLTON.

MEMPHIS.

The Arvine-Benton Company Is Growing Very Popular—Mrs. Wiggs a Welcome Visitor.

The Arvine-Benton Stock co. is rapidly growing in favor at the Jefferson. Their production of Alice of Old Vincennes 10-15 was an artistic success. Our New Minister 17-22.

Grace Van Studdiford and her excellent co. packed the house in A Golden Butterfly 6-8 at the Lyceum. The Girl from Rector's Failed to please 10-12. Trixie Friganza 14, 15. Lombardi Grand Opera co. 17-22.

Always pleasing and never unwelcome, Mrs. Wiggs of the Cabbage Patch attracted delighted audiences 10-15 at the Bijou. The Sunny Side of Broadway 17-22.

WILLIAM A. SMITH.

KANSAS CITY.

Fritzi Scheff's Engagement a Popular One—Mary Hall's Efforts Highly Appreciated.

Fritzi Scheff in The Prima Donna was the Willis Wood attraction 10-12, playing to a succession of capacity audiences. This popular little singer is always a great favorite here and it is to be regretted that her engagements cannot be lengthened to the usual week's run. The new opera is both tuneful and amusing, and found much favor with the big audiences, while the star was presented in a role that allowed her full scope for her vocal accomplishments and likewise the display of some wonderful gowns. Her several songs were all most enthusiastically received, requiring several encores to each number. A clever supporting co., including Vernon Davidson, W. K. Harcourt, John E. Hazzard, Katherine Stewart, Martin Haydon, Maxine Verande, La Noveta and others. The production was attractively staged. Tim Murphy in Cupid and the Dollar 13-15.

Bertha Galland in The Return of Eve opened a week's engagement at the Shubert 9 to a large audience, while business promises to continue good throughout the engagement. Although in its second season, this was the first appearance of the play here, which, however, was splendidly received. Miss Galland is none too well known here, her last appearance having been in Dorothy Vernon, four or five seasons ago, but her splendid portrayal in the above play has done much to place her on a high plane of popularity with local theatregoers. Of the assisting co. Edward Mackey, Phillips Smalley, Gertrude Berkeley, Florine Arnold, Margaret Dills and Agnes Everett deserve special praise. Marie Dressler in Tilly's Nightmare 16-22.

School Days drew large audiences to the Grand the week of 9 and deserved the hearty reception accorded it. Catchy songs, good comedy and cleverly acted characters form a strong combination that must necessarily please and all of these School Days have. A large co. is required for the production, who were capable without exception, while attractive staging and costuming were pleasing features. Norman Hackett in Classmates 16-22.

Mary Hall scored a distinctive triumph in her portrayal of the part of Camille in the play of that name, produced by the Woodward Stock co. at the Auditorium 9-15, and the audiences in attendance were not slow in showing their appreciation, as was strongly attested to at each performance. Miss Hall's Camille was remarkable in its appeal to the human sympathies. Her points were made without apparent effort and her sincerity convincing, a striking performance that will go down in the history of the stock co. as one of its stellar productions. The Armand of William Desmond was also a striking portrayal that compared most favorably with his many predecessors of wider note. Other members of the co. were well cast, while the proper scenic equipment was provided. In the Palace of the King 16-22.

The Fatal Wedding, an old time favorite with Gillies patrons, was the offering at that house 9-15, playing to the usual big business. A strong co., headed by Raymond Willis, and Marion Lord, pleased immensely, while the staging and costuming were complete in all particulars. Wanted by the Police 16-22.

The Fay Foster co. held the boards at the Century 9-15 and was well received by good sized audiences throughout the week. The co. had some lively entertainers, and the show was above the average of this class. Wine, Woman and Song 16-22.

The Knickerbocker Girls were the Gayety attraction 9-15 and found ready favor with the crowds. Mark Wooley, Mark Adams, Zella Demar and Florence Virginia were the leaders in the presentations, all scoring.

Gertrude Berkeley, playing this week at the Shubert with Bertha Galland, is one of the original members of the Woodward Stock co. in its early days at the Auditorium, and has a large and faithful following among Kansas City theatregoers. Miss Berkeley later installed and managed a stock co. at the Century Theatre, under the name of Gertrude Berkeley's Players.

Owing to the Implement Dealers' convention here this week the players at the various theatres had considerable difficulty in securing accommodation at the hotels. Fritzi Scheff was forced to take an apartment, which luckily was just being vacated, nearby one of the leading hotels, while Bertha Galland could only secure quarters at one of the family hotels some distance from the business part of the city.

The St. Louis Symphony Orchestra gave the first of a series of three concerts at the Willis Wood the afternoon of 11 to a good sized audience, which was most enthusiastic in its reception of the various numbers.

D. KEEDY CAMPBELL.

PORTLAND, ORE.

Bernard Daly at the Baker—The Athon Stock Company Did Creditable Work.

Bernard Daly appeared at Baker all week 2-8 in Sweet Innisfallen, a play on the order of Kerry Gow and all the other Irish dramas written by himself. Mr. Daly was supported by an adequate co., carrying good scenic production, and gave a very entertaining performance. His delightful tenor voice assisted in the entertainment, and good sized audiences were well pleased throughout the week, although there is a notable depression all over the city following the holidays. Beverly 9.

Madame Marcella Sembrich gave a concert at the Armory 6 to a well filled house. She has lost nothing of her charm and little of her voice with advancing years. She was brought out with renewed applause time and again, and after the concert the crowd absolutely refused to go without another song, even though she had prepared to go home. Madame Sembrich is a beautiful singer. Her pure, clear tones, her splendid vocalism, commanded admiration and received it. Her best work was in the Ernani aria and the Strauss song, which gave full opportunity for her best coloratura work. Francis Rogers, baritone, was popular, and Frank La Forge at the piano was a success as usual. His accompaniments were finished in style and sympathetic.

The Athon Stock co. at the Lyric 2-8 aspiring to unusual heights, presented The Squaw Man to packed houses. Although the production suffered obviously from lack of stage room, still a very creditable performance was given, all things considered. The touching little character of Naturitch was ably taken by Alice Condon. Jack Bennett in the double role of Indignant father and family attorney, retained his popularity. William Howard played well the part of Captain James Wynnegate (afterward Jim Carston), and the balance of the cast played well the parts assigned to them. Da Barry 9.

JOHN P. LOGAN.

THE MOTION PICTURE FIELD

THE ROOSEVELT FILMS

SECURED FOR LICENSED EXCHANGES AND HOUSES—NEW COMPANY FORMED.

The Special Corporation to Exploit the Roosevelt Pictures May Be Broadened to Take in All Large Undertakings of Similar or Desirable Character.

The film companies, manufacturing and importing under license from the Motion Picture Patents Company, closed a contract on Monday with Cherry Kearton, of England, whereby they acquire exclusive control of the negatives made by Mr. Kearton of ex-President Roosevelt's hunting trip in Africa.

All the licensed manufacturers are participating in the proposition, and it is understood that a separate corporation is or has been organized for the purpose of manufacturing and disposing of the films.

While the details regarding the new or subsidiary company have not been made public, it is apparent that it would have to receive a special license from the Patents Company, and this fact leads to the further probability that the Roosevelt films may not be all that such an organization would have in contemplation. There are constantly arising in the motion picture business contingencies similar to the Roosevelt pictures—big feature subjects that may come into existence or important affairs that demand special picture exploitation if the licensed interest would keep in the forefront of film progress. Indeed the advantages that would accrue to the entire licensed interests through the existence of a special film company with a roving commission to secure for the benefit of all, anything and everything of real value that might develop anywhere in the world is so apparent that it may be taken for granted the idea has not been overlooked by the astute gentlemen engaged in the manufacture of licensed films.

The Roosevelt hunting pictures were exhibited to the manufacturers one day last week at the office of the Patents Company. They are extremely interesting, and show a number of scenes in which the ex-President, himself, appears. When trimmed down to the most available lengths the scenes will occupy two full reels, and it is the purpose, as at present understood, to release these reels as "specials" about March 1. They will go to the regular licensed exchanges at prices that have not yet been announced.

When Mr. Roosevelt departed for Africa he resisted all offers to be accompanied by a motion picture photographer, but Mr. Kearton, a London newspaper man, took a chance and followed to Africa, armed with a motion picture camera. By perseverance, tact and diplomacy he succeeded in making himself not unwelcome, and the valuable films now to be exhibited are the result.

VITAGRAPH NOTES.

The release dates for the two final reels of the Life of Moses series, now being issued by the Vitagraph Company, have been announced and are as follows: Part IV, "The Victory of Israel," will come out Feb. 12, and Part V, "The Passing of ," will follow Feb. 26. The third reel, "The Plagues of Egypt and the Deliverance of the Hebrews," has already been announced for release Jan. 25. The entire five reels will thus be ready before the end of Lent, giving those enterprising exhibitors who desire to show them in special programmes the opportunity to do so at a time when they will be most appropriate. The success which has attended the release of the first two reels of the series has been beyond all expectations. A Vitagraph official states that no undertaking of the company has ever called forth so many letters of praise and interested inquiry as has the Life of Moses films.

It is probable that the Uncle Tom's Cabin production which the Vitagraph producing force now has under way will be issued as a special and will not be included as one of the regular releases.

The Shakespearean film production, Twelfth Night, which was formerly announced for release Jan. 25, but was moved forward to open a date for the third reel of Moses, has now been fixed for issue Feb. 5.

Early in the Spring the Vitagraph Company will commence the release of a series of travel scenes covering Europe and possibly the world. The first issue will be A Trip Through the North of England and will include interesting rural and scenic views. The negatives are from the London office of the Vitagraph Company.

EDISON ACTIVITIES.

Mlle. Pilar Morin's next appearance for the Edison Company will be in A Japanese Peach Boy, to be released Feb. 15.

J. W. Townsend's next subject will be entitled A Victim of Bridge and will come out Feb. 22.

A Richard Harding Davis film will be released soon and the title will be Ransom's Folly, based on Mr. Davis' novel of that name.

An adequate production of the Pied Piper of Hamlin is now in preparation by the Edison Company.

KALEM TWO RELEASES.

The two releases per week of the Kalem Company promised some time ago will be commenced the first week in February. The regular release day is now Friday and the added release day will be Wednesday of each week. As already announced, the extra reel will be devoted largely to trick and novelty pictures especially designed for children, but interesting enough also for the grown-ups.

PATENT SUITS.

A temporary injunction has been granted by Judge Lacombe in the United States District Court against the Actophone Company restraining it from using a camera that infringes the Edison patents. The Actophone Company claims that it is not using an infringing camera.

The suits against Carl Laemmle and the New York Motion Picture Company have been post- to time and have not yet been brought to issue.

Reviews of Licensed Films

There are a number of notable subjects among the Licensed releases of last week. The Pathe "film d'art," Camille, is an exceedingly polished representation of the great play. Biograph's dramatic subject, Her Terrible Ordeal, is strong in sustained suspense, and the same company's light comedy, All on Account of the Milk, possesses refreshing charm unusual in picture stories. Selig's A Tale of the Backwoods is of striking scenic beauty besides being a well acted and gripping story. Kalem's Romance of a Trained Nurse is a film of strong appeal, and Vitagraph's A Sister's Sacrifice is similarly effective.

Her Terrible Ordeal (Biograph, Jan. 10).—A situation of intense suspended interest is developed in this picture so logically and with so much realism that we find ourselves watching it breathlessly to the end. The young stenographer of a real estate dealer finds herself locked in the huge office safe, where it appears certain she must suffocate. Her employer has started for the depot to leave town, and his son, who is in love with the girl, is unable to open the safe because he does not know the combination. With desperate haste he runs to the depot to head off his father, who it happens after arriving at the depot has noticed that he had forgotten important papers and has gone back after them by another route. When the youth reaches the depot the train is just pulling out. Supposing his father is on board he sends him frantically a telegram in care of the conductor, only to learn later that no one of that name is on the train. In the meantime we see the girl slowly suffocating, while the father enters the office, secures his papers and starts back for the depot unaware of the terrible plight of the girl. The young man now returns and learns from the office boy that the father has been there. Then follows another race after the only person who can open the safe, and this time the search is successful. The father is overtaken, races back to his office and releases the girl. As soon as she opens her eyes she falls into the loving arms of the young man, which also opens the eyes of his father, most amusingly to the love affair of the young people. The manner of getting the young woman into the safe might have been more reasonably managed than by having her forced in by a peddler, who enters and tries to steal her purse, but we will not quarrel about this point. The entire story is too good for quibbling.

Over the Wire (Lubin, Jan. 10).—There are no less than seven rather wordy letters and documents exhibited in the film of this subject, which would seem to be too much of this sort of thing for a moving picture. The best form of motion picture drama or comedy is that in which neither correspondence nor sub-titles are absolutely necessary. However, they make the story clear enough in this instance, and it is a story that is not without its humor. A young man and woman are left a fortune provided they marry. They imagine that they have never seen each other, although, in fact, they have been flirting without knowing each other's identity. Their reluctance to carry out the provisions of the will are overcome by the lawyer, who arranges that they marry by telephone, both agreeing to keep apart through life. The odd marriage is carried out, and eventually they are brought together, the little comedy ending happily. Some of the scenes display lack of skill in the handling, but on the whole it is a pleasing picture.

A Tale of the Back Woods (Selig, Jan. 10).—Magnificent mountain scenery of the West forms the picturesque backgrounds of this admirable film, which tells a realistic and effective story appropriate to the settings. The characters are all back woods people, and they are costumed and acted to the life, if we overlook the two women who appear to be wearing corsets. One family is already settled in the mountains, and the girl has found a rustic lover. Another family now emigrates into the section, a father and son and the son's wife. The wife is ill from the long journey on foot, and the heartless men abandon her on the road, but she is rescued by the other family and regains her health. Her husband now wants her back, and eventually succeeds in kidnapping her, but her new friends recover her by force and eventually she marries one of the sons, when she has received word that her worthless husband has been hanged for murder. There is plenty of gun play in the picture, but very little shooting and no glaring melodramatic posing which formerly distinguished this class of motion pictures. The evident pains taken by all the players to do things as they might have been done under such circumstances in real life is to be commended strongly.

Miss Moneybags Wishes to Wed (Pathe, Jan. 10).—This lively farce is full of laughs. A wealthy young woman desiring a husband applies to an agent, who has a novel but impecunious chap on his list. The agent sends the young man word to come to meet the lady, and his anxiety to get there before she has a chance to change her mind almost proves his undoing. The kinds of troubles he encounters on the way are never experienced except by Pathe comedians, and he is a disreputable looking object when he arrives at the meeting place. The lady is disgusted, of course, but he saves the day by changing costumes with the agent, who thereby becomes the target for the crowd of angry people who have been pursuing the eager applicant.

Women of India (Pathe, Jan. 10).—These scenes were evidently pictured in India, and show the native women from life. We see a lady of cast in her home life and realize that woman is largely the same wherever we find her. From her home she goes to the temple for worship and here the short film ends.

Bear Hunt in the Rockies (Edison, Jan. 11).—This fine film has educational as well as some dramatic value. It depicts with fidelity what appears to be a real bear hunt in the Rocky Mountains. The natural scenery is superb, and the bear is a sure enough bear and considerable carry sets out on the hunt on horseback, and with pack horses conveying their camp material. In the party are two ladies—actor ladies evidently, as they fail at times to conceal their professional training. One of them goes fishing, and is having fine luck, when a bear appears. She pretends to be frightened and starts to run, but in front of the camera there comes that fatal desire to pose, and we realise that the danger from the bear is mere pretense. When she arrives at the camp she again poses, facing the camera, while she tells her experience to those standing behind her. The dogs are now called, and the bear is pursued, treed and shot. We are mercifully spared a scene showing the details of butchering. Later a cub is roped, and led home by the party. Taken as a whole, the film is decidedly entertaining.

Shooting in the Haunted Woods (Gaumont, Jan. 11).—This film is rather disconected in its construction, and the trick work is not always carefully done. However, the scenes are attractive, and the picture quite pleasing. A pompous fellow goes hunting in a haunted wood, refusing to be warned by signs and omens. He meets with various magical mishaps, including a trip to the bottom of the sea. In the last scene we see him tumbling out of bed, and for the first time realize that the story is meant for a dream, which sufficiently accounts for the rambling nature of the incidents.

"Towser's" New Job (Gaumont, Jan. 11).—A remarkably intelligent trick dog that has been seen before in Gaumont pictures is presented in new stunts in this film. He is a decidedly handy animal around a public hotel, waiting on table and performing other clever offices, winding up the story by exposing a thief.

The Old Maid's Valentine (Vitagraph, Jan. 11).—This jolly farce is a laughing hit, even if it is a bit overdrawn, due to a good, if not entirely original, story and to two clever comedy players, the old maid and the burglar. Somebody plays a joke on the old maid by sending her a valentine, consisting of a life-size dummy of a man. She has never been able to win a real lover, and this dummy serves her as an excellent substitute to whom she can pour out her long pent-up words of love. She seats him at the table and pretends to entertain him, when the thought occurs to her that she should spruce up a bit for his benefit. While she is gone to a hair dresser's, a burglar enters, and seeing nothing else to steal, appropriates the fine suit of clothes covering the dummy. At this juncture the old maid returns. Having no chance to escape, the burglar seats himself in the dummy's place at the table, and when the old maid enters there has apparently been no change in the situation. She resumes her lovemaking, but soon discovers the fraud—too soon for the best comedy effect, since the situation should have developed fun *ad. lib.* With a revolver she holds him prisoner while she 'phones for a policeman and a clergyman. The two arrive, and she offers the burglar his choice—matrimony or jail. One look at the fair creature, simpering before him and he consigns himself to the policeman. This ending is an old time joke, and might have been improved by originality, but it is humorous and goes.

The Callboy's Revenge (Vitagraph, Jan. 11).—The idea in this rough farce is far from deep, but it serves for a certain sort of lively fun that appears to please. A callboy in a vaudeville house takes revenge on the orchestra leader because the latter has punished him for meddling with the musical instruments. He fills the wind instruments with paint and dry colors, and through a hole in the scenery watches the result when the orchestra starts to play. In picturing the scene there is so much confusion that the best comedy effect is partly lost. Out of the muss we realise that the audience has dispersed in disgust.

Electric Insoles (Essanay, Jan. 12).—This trick comedy is of lively character and serves well enough for laughing purposes. A man with tender feet buys a pair of electric insoles and they work with such magic effect that he flies around with incredible speed, knocking people over and creating a lot of excitement. In regulating the speed of the camera to produce this effect some of the timing was allowed to lap over on parts of the film which should have been run at normal speed, but these defects are only incidental.

The Old Maid and the Burglar (Essanay, Jan. 12).—As an odd coincidence the plot of this story has some resemblance to parts of the Vitagraph release of the day before. The Old Maid's Valentine, but the details are different. This old maid hunts carefully under her bed hoping to find a man, and when one shows up in the house in the shape of a burglar she promptly makes a prisoner of him, releasing him only on promise that he will marry her. While she is gone for the preacher and her wedding regalia he thinks better of it and decamps. The picture is good for a number of hearty laughs.

Camille (Pathe, Jan. 12).—This "film d'art" is of the highest class of excellence, introducing prominent French artists in the leading parts. Unlike many picture adaptations of plays, the story is clearly and smoothly conveyed and we find ourselves deeply moved by the appealing sentiment of the theme. The parts of Marguerite Gautier and Armand Duval are played with finished expression that is good to look upon. The costuming, which is of the present time, is rich and becoming, and the settings are in harmony. Altogether the film is one that must win warm approval.

True to His Oath (Urban, Jan. 12).—Fine dramatic effect is given to this simple story of a son's fidelity to the oath he had made to his dying father. On his deathbed the father makes the son promise that he will take watchful care of his mother and sister. Some time later a city woman comes that way and gets the young man, who is a fisherman, to take her out in his boat. A love affair springs up between them and the woman tempts him to follow her to the city. At first he would go, but in collecting his belongings for the trip he comes across the Bible on which he had sworn his oath to his father. The reminder causes him to change his mind and remain "true to his oath."

DR. BAER RETIRES.

Prominently Identified with S. Lubin for Years—Popular on All Sides.

Dr. Berthold A. Baer.

The retirement of Dr. B. A. Baer from the position of manager for S. Lubin is an important news announcement of the week in the motion picture field. Dr. Baer has been so long connected with the business and so intimately associated with Mr. Lubin's various activities that he has appeared like a part of the business, although always modestly disclaiming any recognition in publicity. His resignation from Mr. Lubin's employ, which is appended, gives no hint as to the cause nor as to his future plans. He is so well known, however, and so popular in moving picture circles that all will hope that he will not retire altogether from motion picture connections. But in whatever line of activity he may embark he will carry with him the warmest well-wishes of hosts of friends. His letter of resignation follows:

LUBIN MANUFACTURING CO., care F. W. Singbi, Addressed.

MY DEAR MR. SINGBI:

After being connected with Mr. S. Lubin for over ten years, having managed the business during the last five years to its most prosperous state, I have decided to sever my connections with the Lubin Manufacturing Co. after Monday, Jan. 17, 1910, in a most friendly way, satisfactory to Mr. Lubin and self.

Kindly convey my hearty thanks to all my associates in all departments for their good will and collaboration during these years, without which our great success could not have been achieved. I shall always cherish the most friendly feeling toward all.

Wishing the Lubin Manufacturing Co., yourself and every one connected with same continued success, I beg to remain,

Sincerely yours,

(Signed) B. A. BAER.

The mother and sister display inconsistent knowledge of what has passed in his mind, but this defect is not fatal to the film.

Home of the Gypsies (Urban, Jan. 12).—Spanish gypsies are evidently meant, as the location of these scenic views is laid in and around Grenada. The picturesque scenes and the romantically costumed natives contribute to make it an interesting issue.

All on Account of the Milk (Biograph, Jan. 13).—This light and charming comedy is of a class that we see too seldomly in motion pictures. It tells an original and interesting love story in a delightfully humorous way, due largely to the excellent work of the chief characters who exhibit convincing sincerity up to the last scene. The comely maid in a country house is taken sick and the pretty daughter of the family volunteers to do her work. While she is thus engaged a young contractor, having business in the neighborhood and clad in a workingman's overalls, calls to buy a quart of milk. He thinks the girl is a sure enough maid and she thinks he is a poor workingman. Under this misconception of each other they fall in love and carry on the deception through other visits, each one fearing to tell the other the true situation. One day the young man's mother comes to the place where he is working, to take him back to town, but he will not go till he has bidden his little sweetheart good-by. Clad again in his overalls, he calls at the house and asks for her. There are amusing complications due to the fact that the real maid is now back at work, but the two lovers finally meet in the garden where they are found by their respective mothers, each of whom indignantly protests against her offspring having anything to do with a mere working person. The explanation comes when the two mothers recognize each other as old friends. When they fall into each other's arms the two young people are prompt to follow the example. The last scene appears to degenerate into farce, and to be acted hastily and, with too little dramatic effect, due, perhaps, to lack of film space.

Wild Duck Hunting in Bulfoot Lake (Lubin, Jan. 13).—This historic lake in Tennessee furnishes fine sport for the duck hunters, as this interesting film shows. The picture is marred somewhat by dimness, due either to a dark day or to too strong tinting of the film.

(Continued on page 17.)

"SPECTATOR'S" COMMENTS.

Why cannot all the film producers give us reasonable representations of letter writing when such situations are introduced in their dramatic or comedy films? Too often we see the player with pen in hand dash off two or three strokes across a sheet of paper, after which we are shown a letter of many words that could not possibly have been written in the time occupied in the film. The Edison Company has introduced a clever way of obviating the unreality of hasty writing by showing a hand writing the words. Others have made the writing appear natural by showing the player in the act of writing and then showing the thing written, following this by again showing the player completing the act of writing. It is a matter that can be so easily handled in a wholly consistent manner that there is no excuse for slighting it.

* * * *

Seeing an old picture of some three or four months back suggests another point, connected with the matter of motion picture acting, that would appear to call for correction. The scene was a man sitting alone in a room when a vision appears on the wall behind him. This vision is supposed to be his imagination. That is the only excuse for it being there. He is seeing in his mind's eye the things that we see happening in the vision on the wall. One would naturally think that to make it all effective and realistic the man in the chair would continue gazing into the fire or in some other fixed direction, or would close his eyes as a man might who was really conjuring up a recollection or an imaginary happening. But does our actor in this picture follow this natural course? Not he. He immediately poses as if he himself saw the vision on the wall. He writhes and strikes attitudes and wrings his hands and tears his hair, and even points at the vision. Could anything be more incongruous? According to the logic of his conduct he is really seeing the vision on the wall instead of in his mind, a thing that at once strikes us as unnatural and destroys our sense of reality.

* * * *

Now that Independent pictures are again available for review, one occasionally has opportunity for seeing English productions and to compare them with those made in other countries. The comparison is decidedly to the disadvantage of our English friends, referring, of course, to dramatic and comedy subjects. Just why this should be so is difficult to understand. The English should be able to produce just as good motion pictures as the Americans. They have the actors and they have the directing brains, as is abundantly proven in their stage dramas, but somehow they have never employed them in making pictures. Nor is this for want of a demand for dramatic pictures on the part of the English public. We have evidence of the demand in the class of foreign subjects that the picture houses of that country find it profitable to exhibit. French, Italian and American dramatic and comedy films form the greater part of their programmes, and according to the statements of American manufacturers the English public gives strong preference to the well acted, intelligently constructed subjects, just as the public is doing in this country. Why, then, should not the English producers cater to this demand?

* * * *

Possibly they will in the near future. There was a time in this country, not so many months ago, when American dramatic subjects were of the wretchedly acted, melodramatic class fully as bad as the average English dramatic picture. Only the cheapest and least capable players were employed in picture acting, and the stories that were depicted were on a level with the acting. When a producer was asked why better results were not attempted he would throw up his hands and reply, "What is the use?" According to his theory the public wanted the sort of stuff he was giving them. When the better work of the French was pointed out to him and he was reminded that the French films were in great demand, he would declare, "Oh, the French are born pantomimists. We can never hope to equal them." But a change came when he discovered that picture acting is not actually pantomime, that it is merely the art of fine acting without words, and that the essential thing is to have a good story to act and then act it in the most natural manner possible. The French are our superiors, of course, in French picture stories, but how ridiculous they are when they undertake to act an American story. They do not appear natural as Americans, and that is the secret of the whole matter.

* * * *

It should be precisely the same in England. The English should be able to tell us English stories in picture acting better than the actors of any other country can possibly do. They will do it, too, when they employ competent literary brains to draft their stories and real actors and actresses to play them. English scenery and well acted English stories would be a novelty worth while. And so it will be in every country where there is a literature and a native stage. We will get our best Italian stories from Italy, our best English stories from England, our best German stories from Germany, and our best Danish stories from Denmark—when the producers of those countries learn the value of good stories and good acting, as the French and Americans are now fast learning.

* * * *

In the meantime we in America may look with equanimity on the situation. We are dividing the picture business of the world with the French because, with them, we are developing the art of natural picture acting faster than are the producers of any other nation. In some respects we are in better position than even the French to take advantage of the backwardness of other countries. The very nature of our population, which is reflected in our stage, makes it possible for us to picture German stories with players of German blood, English stories with English players, and Italian stories with Italians. In the matter of scenic backgrounds alone we are at great disadvantage when we undertake to picture a story as taking place in foreign surroundings.

* * * *

A certain amusement paper is displaying tremendous horror at the baneful character of recent licensed pictures. If it would work up the same sort of indignation over many of the vaudeville acts it praises it might be credited with a measure of sincerity in its attitude. Possibly there is a reason. Can you guess it?

THE SPECTATOR.

REVIEWS OF LICENSED FILMS

(*Continued from page* 16.)

He Joined the Frat (Lubin, Jan. 13).—This is a college boy story telling how a student is hazed by his comrades, who test his courage before admitting him to a college society. They dress him up as a girl and require him to do various stunts on the public street. Some of the incidents are amusing and some not so much so, due to lack of skill in bringing about the situations naturally.

Under the Stars and Stripes (Selig, Jan. 14).—Considerable liberty is taken with history in this military film story, based on the war with Spain and the American invasion of Cuba. An aide of Consul-General Lee in Havana, a certain Captain Locke, is represented as in love with a niece of the Spanish General Weyler. Locke is sent with a message from Lee to be cabled to the State Department in Washington, conveying the information that peace negotiations are useless. Weyler's men try to prevent the dispatch of the message by blowing up a bridge Locke is obliged to cross. The explosion is cleverly managed. Locke on horseback landing in the stream below and swimming ashore. He gets the message off and war follows. There are a number of battle scenes and military movements, some of them betraying unnatural eagerness to parade before the camera. After the war Locke wins his sweetheart just as she is about to be married to a Spaniard. The picture, while not the equal of some of Selig's previous war films, nevertheless pleases.

The Romance of a Trained Nurse (Kalem, Jan. 14).—Simple, appealing stories, well and clearly told, have become a feature of Kalem films, and this one is one of the best. Two young people are engaged, but the man meets with an accident, which will cripple him for life, and the girl, who is of light and selfish temperament, breaks the engagement. In the course of time the man's heart-wound is healed and he learns to love the nurse who has been attending him. This young woman, though returning the love, as we see clearly by the picture, refuses his offer of marriage and goes away. We assume that she would not place herself in position to be charged with having made use of her confidential position to win the heart of her patient, but this is not conveyed to us in so many words or actions. It would have been clearer if it had. After she has gone the young man grieves and pines away until his mother, guessing the cause, writes to the nurse to come back. The appeal is effective and two fond hearts are united.

Story of a Leg (Pathe, Jan. 14).—This is an odd farce in which two one-legged men take part with amusing effect. One of the men has an artificial leg and while sitting in the park asleep two bad boys tie his imitation foot to the bench and then tickle his nose till he awakens and gives them chase, with the result that the artificial limb is jerked off and left behind. He causes some excitement as he hops along on one foot, finally losing his artificial leg, which finds its way to a beggar, who apparently has no legs at all, but who by trick photography appears to attach the member to his person and is thus able to hop away on one leg.

The Beggar's Repentance (Pathe, Jan. 14).—There is considerable interest to this short dramatic film, though it is not a story of much depth of plot. A poor beggar finds a banknote, buys bread with it and, to ease his conscience, puts the balance in the contribution box at church. Now the money had been lost by a clerk, who, being charged with theft, tries to drown himself. The beggar saves his life and in the explanations that follow, through the pastor of the church who had seen the beggar's contribution, everything is cleared up and the beggar is forgiven.

A Warrior Bold (Edison, Jan. 14).—This farce comedy film is laughable and pleasing, being a humorous idea well carried out. An old soldier whose hobby is the discussion of a certain celebrated battle describes the action with so much vim that he usually smashes everything within reach of his cane. He knocks down the toys in a store, smashes the dishes on the table at a banquet and at the police court where he finally lands, puts the judge, lawyers and policemen to rout.

The Parson's Umbrella (Edison, Jan. 14).—This is another short farce well handled and good for a hearty laugh. A negro preacher who loses his umbrella tells his congregation that he knows who took it, but will say nothing about it if the thief will throw it into his back yard that night. The next morning he finds the yard full of umbrellas.

Cavalry Squad, 15th U. S. Cavalry (Edison, Jan. 14).—This film, showing the "monkey drill" of the United States cavalry, is a remarkably fine subject of its kind, the photography being splendid and the riding little short of marvelous.

Decorated by the Emperor (Gaumont, Jan. 15).—This is a film of some novelty and considerable merit. It tells of an old general of the first Napoleon's army, now living in poverty, during the time of the restoration. He is beset by his creditors and is in despair. Dropping into his chair he dreams of his days of glory. We see him enlisting and later being promoted and presented with money by Napoleon. Then follows his degradation by the Emperor and finally Napoleon's farewell to the army when the old general is one of those on whom the Emperor bestows a parting kiss. When the dreamer awakens he opens the old chest in his room and from the uniform worn at the time that Napoleon first rewarded him, takes the purse of gold. This point is not made quite clear enough in the photography to be noted by all eyes and the effect is lost on many spectators.

Railway on the Ice Sea (Gaumont, Jan. 15).—This is a scenic picture showing a railway journey in the Swiss Alps, ending with the sea of ice. It is a pleasing and instructive film.

On a Racket (Pathe, Jan. 15).—The theme of this picture farce is not of an elevating character, but it is acted with inimitable humor by a comedian formerly a popular favorite in Pathe films, but whose face has been a long time absent, and it is therefore more than welcome. A young man has just received his degree from college, and his delighted father gives him a pocketful of money, and tells him to go out for a celebration. The youth sets out with three companions, a young man and two women, and they try to consume all the wine in Maxim's, with the result that the youth is taken home a helpless "drunk." In the dining room of his home he hangs his clothes out of the window, and goes to sleep on the dinner table, falling to the floor, where he is found by his astonished parents. It is not the things done in the picture that causes laughter, but the droll way in which this excellent comedian does them that counts.

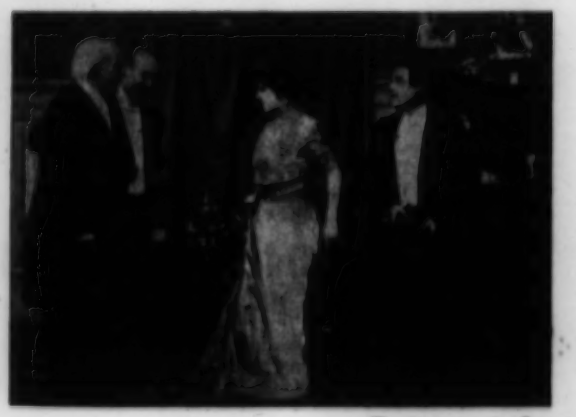
A Stag Hunt in Java (Pathe, Jan. 15).

BIOGRAPH FILMS

Trade Mark

Released January 17, 1910

Trade Mark



ON THE REEF

A Biograph Story of a Fatal Mistake

Love is not in our power, nor is it in our choice. We only love when fate ordains we should. This was the sad experience of the heroine of this story, who, to comply with the deathbed request of her mother, marries an old friend of the family. Her mother wishes this that her family's future welfare may be assured. The friend is a widower beyond the middle age, and the father of a young child. The wife has all she can wish for, but her heart is untouched, until later she meets a young man whom she realizes she loves and who loves her. Both honorable, the young man, to avoid wrong, goes to parts unknown. The husband, however, learns of this attraction, and the shock kills him. Here she is now alone, she feels, until the thought of his child awakens interest, and she will devote herself to the care of it.

Length, 988 feet.

Released January 20, 1910

THE CALL

A Story of Life Under the "White Top"

There is possibly no profession as alluring as that of circus performer. Once you have cavorted about in the sawdust you become inoculated with the germ of the circus fever. Edith was engaged as a dancer with a traveling tent show, and collapses under the arduous work. Her plight is witnessed by a young farmer who offers to marry her and take her away from the life of the circus. A second breakdown and discharge decides her. She marries the young man, but often feels the longing for the arena. During the following season the same show plays the village and are in need of a dancer. The temptation becomes irresistible and she goes to join, but arriving at the dressing tent she sees the old life in a different light and retraces her steps to her humble home entirely cured.

Length, 989 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

—Artistically colored scenes show us in this film a party of hunters with native guides in pursuit of deer. They find a large herd and a number of fat bucks are bagged. Not all spectators find this sort of exhibition pleasing, but for those who like hunting it is an especially strong film.

A Sister's Sacrifice (Vitagraph, Jan. 15).—This film tells a simple story of one sister's devotion to another, with telling effectiveness, excepting possibly that the sister who makes the sacrifice shows too plainly by her attitude and expression all the time that it is a sacrifice—so plainly, in fact, that she must have betrayed herself to the others. Both are in love with the same young man, who at first appears to favor the older one. When, however, the elder sister discovers that the younger is grieving, she forces herself to act coldly toward the lover and he changes his attentions, finally proposing and being accepted by the younger girl. The subdued restraint of the principals is admirable, and the tone of the action is of the most convincing quality with the one exception noted. The older sister should have appeared happier over the marriage of the younger, except when alone.

U. S. Army Maneuvers (Essanay, Jan. 15).—These are remarkably interesting views of army maneuvers at Fort Leavenworth—the best this reviewer has ever seen of the kind. The scenes include dress parade, cavalry review, scaling walls, building pontoon bridges, building and destroying a spar bridge, expert riding, signal corps at work, infantry and cavalry charges and firing, and other scenes of equal interest. The picture is one which should be in strong demand.

Reviews of Independent Films

It appears that the Fourteenth Street Theatre, where Independent films are available for review, is not receiving a service that includes the best of the Independent supply. During the past week only one "Ilison" film of the two released was exhibited, and no "Challenge" film was shown at all, although this company (the Actophone) demonstrated by its first release the week previous that it is capable of turning out really good work. Likewise there was no Ambrosia nor Itala release, which are among the best of the Independent foreign importations. For this reason, probably, the following reviews cover no film of special merit excepting the Great Northern film, The Death of the Brigand Chief.

The Right to Love (Imp, Jan. 10).—This subject falls far short of the "Imp" standard as compared with the generally creditable average of this company's work. The story is rambling, badly put together and has little power to interest. It is acted mostly by Italians who in proper settings appear capable of effective work, but in this picture they fail to appeal. The story commences in an Italian restaurant where an artist is in love with the daughter of the proprietor, but the father orders her to marry the waiter who has some money and she agrees, whereupon the artist goes away to war for two years, returning, wounded, to find his rich cousin ready to marry him. When the rich girl arrives at his room to claim him she finds the Italian girl there ahead of her. It is then announced for the first time in a long sub-title that the latter had never married the waiter. The film ends tamely with the cousin retiring and the two first lovers reunited. Sub-titles and manuscript letters form a too prominent part of the film, but as the story would have been a blank without them they cannot be dispensed with in this case. The lover is overacted and some of the scenes appear to have no purpose in the picture, notably one showing an old woman sweeping a kitchen.

The Frozen Ape (Powers, Jan. 11).—There are a few laughs in this rough farce, but hardly enough to warrant a complete reel. A lack of comedy values and a superabundance of shallow monkeyshines contribute to make the film more tedious than amusing. The first scene represents an explorer in the North finding an ape frozen in the ice. He ships the cake of ice in a box addressed to a burlesque scientist, but two boys steal the box from the expressman and with no possible excuse set it over a fire, where the ice is supposed to melt, releasing the ape. The animal, or rather man in a woolly skin, then roams around doing alleged funny things until he blows himself up with a keg of powder. The photography is fair.

Monarchs of All Nations (Raleigh and Robert, Jan. 11).—This is a trick picture showing line drawings of the faces of various national rulers, including President Taft. The faces appear to form themselves from changing lines on the screen and to dissolve again. The trick is not a novelty, having been seen before. The title is also a misnomer, as presidents of countries are not monarchs.

Walkaway's New Boots (Cines, Jan. 11).—This comedy story is pictured so rapidly that all value of the acting is lost. However, the story is there and it tells how a sharper obtains a pair of boots by going to two shoemakers and ordering a pair from each. When the boots are delivered he sends one man back to stretch the left boot and the other man to stretch the right boot. A right and left are thus remaining in his hands unpaid for. He puts them on and decamps. Though pursued, he is never caught. The picture offers some amusement.

The Garibaldi Boy (Cines, Jan. 12).—This is an effective subject, telling of a patriotic Italian boy who followed his father to war that he might go and fight under the great Garibaldi. Before he sets eyes on the great general there is an engagement and the boy is fatally shot, but before dying he sees and is praised by Garibaldi. The poor mother at home is consoled by a vision which assures her that her son died the death of a soldier.

The Rebel's Fate (Cines, Jan. 13).—This picture does not make it plain how the particular person referred to happens to be a rebel. We only discover his character after he has been rescued from the sea by a fisherman's daughter and an old fellow has run with the news to the soldiers, who come to the fisherman's cottage, batter their way in and capture him. They stand him up and shoot him, but the girl gets even later by shooting the old tale bearer. The acting is quite good and the photography likewise, but there is not enough of a story about it to create interest sufficient to offset the gruesome details.

The Law of Destiny (Aquila, Jan. 12).—This story has been done before in motion pictures, slightly altered in details. A certain duke being disappointed at being the father of a baby girl instead of a son, causes the girl to be exchanged for the newly born son of a woman of rank who is at that time in prison. The mother of the girl has marked the girl's back with a cross and is able to identify her by it, when, years later, the young man, now grown to manhood, kidnaps her and would make her his mistress. The duke is thus convinced of the identity of the girl and consents that the two young people shall be honorably married.

Forgiven (Nestor, Jan. 12).—This film bears the imprint "Centaur," but has been advertised under the trade-mark of "Nestor." There is not much to the story, but what there is has been fairly well presented. A young man of education marries a country girl, but becomes tired of her because she is not cultured enough to suit him. She runs off and is knocked over by her father-in-law's automobile in an unconvincing way. The father-in-law carries her home, learns her true worth and reconciles her and his son.

Mishaps of Bonehead (Nestor, Jan. 13).—A frantic effort to be funny by the chief alleged comedian in this film spoils what should have been a fairly good comedy film. Sincerity is a quality that should be studied and practiced by the players of this company. Mere clownishness is not comedy and gets no laughs—at least no laughs that are worth having. The story is of a rich man who desires to marry off his daughter to a titled foreigner; but she loves an American, who gets his chum to disguise himself as the girl and make it warm for the foreigner. The masquerade is carried out, but soon degenerates into mere horseplay.

A Forester's Sweetheart (Bison, Jan. 14).—This story, with a too gruesome, shocking ending, is pictured amidst forest scenes with the snow a foot or more deep. It starts in like a real moving picture, with all the principals excepting the ridiculous "heavy" acting with well subdued restraint. A young woodsman loves an old man's daughter, but the father sells her to another man who carries her

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EDISON FILMS

RELEASES OF JANUARY 25 AND 28

Release of January 25.

A WOMAN'S STRATEGY.—Dramatic. No. 6579. Code, Vescorille. App. length, 975 ft.

Releases of January 28.

A GEORGIA POSSUM HUNT.—Descriptive. No. 6580. Code, Vescolorum. App. length, 140 ft.

THE SKIPPER'S YARN.—Dramatic. No. 6581. Code, Vesculos. App. length, 850 ft.

RELEASES OF FEBRUARY 1 AND 4

Release of February 1.

A JAPANESE BEACH BOY.—A Japanese Fairy Story for children, written and portrayed by Mlle. Pitar Morin. No. 6582. Code, Vescuntur. App. length, 940 ft.

Releases of February 4.

HIS JUST DESERTS.—Dramatic. No. 6583. Code, Vescelung. App. length, 350 ft.

THE SURPRISE PARTY.—Comedy. No. 6584. Code, Vescytes. App. length, 350 ft.

THE BANDIT'S FROM HILDUB GULCH.—No. 6585. Code, Vescrpar. App. length, 515 ft.

Order display posters of these Films from your Exchange, or the A. B. C. Co., Cleveland, Ohio.

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Geo. Breck, 70 Turk St., San Francisco; Howard Moving Picture Co., 564 Washington St., Boston; Yale Film Exchange Co., 622 Main St., Kansas City; F. L. Waters, 41 East 21st St., New York City; Lake Shore Film & Supply Co., 114 Superior Ave., N. E., Cleveland; Chas. A. Caldwell, 4th and Green Sts., Philadelphia.

ESSANAY FILMS

Release of Wednesday, Jan. 26

THE MODERN MESSENGER BOY

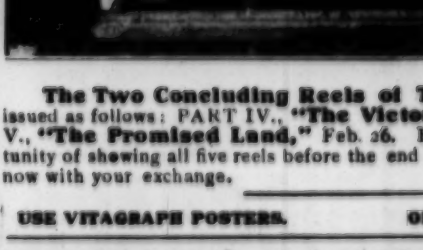
COMEDY

Here is another full reel Essanay Comedy in which are developed some of the funniest situations ever shown in motion pictures. The title of the film alone suggests an intensely funny film. "Izzy," a devil-may-care young rascal, starts out with five messages to deliver. "Izzy" is called in to button Mrs. Smith-Jones' dress, he takes an aristocratic bull pup for an airing, makes the fourteenth guest at a banquet, takes care of a baby during the absence of the mother, and does innumerable other stunts in a bewilderingly funny way. This film is done with the usual snap and go in all Essanay comedies and is a scream from start to finish. It's just the kind of fun your patrons like. Order it now! The length is approximately 950 feet.

Release of Saturday, Jan. 29

AN OUTLAW'S SACRIFICE

WESTERN DRAMA



This is one of the strongest, most interesting dramatic films of our series of big Western pictures. Walt Malone, an outlaw, whose real character is unknown to the girl who has promised to be his wife, finds opportunity to befriend the girl and her parents by disclosing his identity as an outlaw whom the sheriff is seeking. There is a mortgage on the girl's home which amounts to the same price set on Malone's head. He sacrifices his freedom and his love for the girl when he forces her to turn him over to the sheriff, thus making it possible for her to claim the reward and pay the mortgage. The girl hesitates, of course, but when Malone tells her he will give himself up, she resolves to follow his ruse. The story is a highly dramatic one, beautifully told, backed by picturesque Western scenery, depicted in faultless photography. The length is approximately 996 feet. Order it now!

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Trade Mark

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, January 25

3d Series of THE LIFE OF MOSES

The Plagues of Egypt AND THE Deliverance OF THE Hebrews

Another Magnificent Reel in this Epoch-Making Biblical Series. They grow in impressive strength and popularity with each successive release. This reel is a marvel of scenic beauty and powerful dramatic action. Approximate length, 976 feet.

Saturday, Jan. 29

THE GIRL AND THE JUDGE

The Most Intensely Gripping Dramatic Film Ever Produced. It is destined to create a veritable sensation in motion picture production. How a Southern Judge solved a great murder mystery and was tempted to conceal his discovery. A study in deduction more convincing than Sherlock Holmes. Approximate length, 980 feet.

The Two Concluding Reels of THE LIFE OF MOSES will be issued as follows: PART IV., **"The Victory of Israel,"** Feb. 12. PART V., **"The Promised Land,"** Feb. 26. Exhibitors will thus have the opportunity of showing all five reels before the end of Lent. Make your arrangements now with your exchange.

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PARIS, 18 Rue Sainte-Cecile.

off to marry her. The first lover follows on a horse and there are several scenes of the chase over the snow-covered roads until the pursuer catches up, when the two men dismount and fight it out with axes. It is true that their blows lack convincing vim, but, nevertheless, the sight is not a pleasant one, especially as it ends by the lover killing the heavy by spitting his head open, after which he walks on happy and satisfied with the girl.

The Death of the Brigand Chief (Great Northern, Jan. 15).—This picture is also of gruesome quality, but it is accompanied by a noble sacrifice that lifts it to the plane of a real tragedy. The acting is good because it is done naturally and, the photography as is usually the case with Great Northern films, is excellent. The brigand is captured by the soldiers and locked up in a stable where he is guarded by an officer and two soldiers. The officer's sweetheart appears and gives the prisoner food and drink, after which she walks away with her lover. The guards now go to sleep, rather too promptly, and the brigand manages to escape. The officer's superiors accuse him of collusion and he is ordered to be shot, when the girl appeals for mercy. She is evidently told that nothing will save her lover but the capture of the brigand, for she hurries away and finds him. He listens to her story and remembering her kindness returns with her to give himself up, despite the protests of his companions. He pays for the favor with his life, for he is substituted for the condemned officer and shot in his stead.

Naughty Boys (Great Northern, Jan. 15).—There is little to this film but a moderate amount of fun of rough character. Two boys pour paste on a fat sailor, making him think by means of a false face at the window that a paper hanger in the room did the deed. The two men fight it out and when they discover the trick spank the boys.

LICENSED FILMS RELEASES.

Jan. 17	(Biograph)	On the Reef. Drama	988 ft.
" 17	(Pathe)	Testing Their Love. Comedy	561 "
" 17	(Pathe)	A Visit to Bombay. Col. scenic	344 "
" 17	(Selig)	A New Divorce Cure. Drama	690 "
" 17	(Selig)	His Vacation. Comedy	310 "
" 17	(Lubin)	He Got Rid of the Moths. Comedy	540 "
" 17	(Lubin)	A Slippery Day. Comedy	320 "
" 18	(Gaumont)	Fatal Fascination. Drama	580 "
" 18	(Gaumont)	Getting Square with the Inventor. Comedy	393 "
" 18	(Vita.)	The Toymaker's Secret. Novelty	989 "
" 18	(Edison)	In the Nick of Time. Melodramatic	975 "
" 19	(Urban)	The Coast Guard. Drama	747 "
" 19	(Urban)	Riva, Austria, and the Lake of Garda. Travelogue	204 "
" 19	(Pathe)	The Bareback Rider. Drama	735 "
" 19	(Pathe)	An Aerial Acrobat. Acrobatic	226 "
" 19	(Essanay)	Flower Parade at Pasadena, Cal. Educational	232 "
" 19	(Essanay)	Won by a Hold-Up. Comedy	629 "
" 20	(Biograph)	The Call. Com. drama	989 "
" 20	(Selig)	The Courtship of Miles Standish. Drama	1000 "
" 20	(Lubin)	The Usurper. Drama	999 "
" 21	(Pathe)	The Painter's Sweetheart. Drama	525 "
" 21	(Pathe)	Fickle Fortune. Comedy	420 "
" 21	(Kalem)	The Magic Flower. Magic	880 "
" 21	(Edison)	The Coquette. Drama.	495 "
" 21	(Edison)	The Luck of Roaring Camp. Drama	490 "
" 22	(Vita.)	A Pair of Schemers. Comedy	743 "
" 22	(Vita.)	Five Minutes to Twelve. Comedy	162 "
" 22	(Pathe)	A Russian Heroine. Drama	761 "
" 22	(Pathe)	Count Leo Tolstoi. Personalities	213 "
" 22	(Essanay)	The Confession. Drama	960 "
" 22	(Gaumont)	Swallowed by the Deep. Mystic drama	977 "
" 24	(Biograph)	The Honor of His Family. Drama	988 "
" 24	(Pathe)	Acrobatic Exercises by the Colibris Dwarfs. Col.	574 "
" 24	(Pathe)	The Unlucky Fisherman. Comedy	358 "
" 24	(Lubin)	Cupid, D.D.S. Comedy	356 "
" 24	(Lubin)	Adoring an Ad. Comedy	520 "
" 24	(Selig)	The Ranch King's Daughter. Drama	700 "
" 25	(Vita.)	Life of Moses (third series)	976 "
" 25	(Edison)	A Woman's Strategy. Drama	975 "
" 25	(Gaumont)	The Price of Patriotism. Drama	574 "
" 25	(Gaumont)	Seaside Adventures at Home. Comedy	371 "
" 26	(Pathe)	Motherless. Drama	1047 "
" 26	(Essanay)	The Modern Messenger Boy. Comedy	
" 26	(Urban)	Tommy in Dreamland. Comedy	491 "
" 26	(Urban)	The Lass Who Loves a Sailor. Drama	417 "
" 27	(Biograph)	The Last Deal. Drama	991 "
" 27	(Selig)	The Devil, the Servant and the Man. Drama	950 "
" 27	(Lubin)	Marble Quarrying in Tennessee. Scenic	450 "
" 27	(Lubin)	The Flirto-Maniac. Comedy	400 "
" 28	(Pathe)	The Scare Crow. Comedy	574 "
" 28	(Pathe)	The Leather Industry. Industrial	394 "
" 28	(Kalem)	The Man Who Lost..	930 "
" 28	(Edison)	A Georgia Possum Hunt. Scenic	140 "
" 28	(Edison)	The Skipper's Yarn. Drama	850 "
" 29	(Vita.)	The Girl and the Judge. Drama	980 "
" 29	(Pathe)	Cousin Lou for Mine. Comedy	564 "
" 29	(Pathe)	The Strong Man. Comedy	440 "
" 29	(Essanay)	An Outlaw's Sacrifice. Drama	996 "
" 29	(Gaumont)	The Great Divide. Drama	741 "
" 29	(Gaumont)	Wild Waves at St. Jean-de-Lux. Travel	243 "

INDEPENDENT FILM RELEASES.

Jan. 1., wk.	(R. and B.)	Jealousy a Bad Counselor	500 ft.
" 17, "	(Aquila)	A Young Girl's Sacrifice	880 "
" 17, "	(Eclair)	The Freebooter's Captive	970 "
" 17, "	(Cines.)	Mammy's Boy Joins the Army	490 "
" 17, "	(Cines.)	Arthur's Little Love Affair	750 "
" 17, "	(Comerio)	The Miners	425 "
" 17, "	(Nestor)	Romeo and Juliet at the Seaside	500 "
" 17, "	(Cricks)	Muggins	650 "
" 17, "	(Imp.)	The Tide of Fortune. Part II	1000 "
" 18,	(Powers)	The Little Heroine.	975 "
" 19,	(Challenge)	The Brothers. Drama	850 "
" 19,	(Ambrosio)	Pauli	
" 20,	(Phoenix)	Celebrated Case. Part II	1000 "
" 21,	(Bison)	Romany Rob's Revenge	
" 22,	(Itala)	There Are Some Ghosts	
" 22,	(Itala)	The Tempting Collar.	
" 24,	(Imp.)	Never Again	
" 24,	(Imp.)	The Rose of the Philippines	
" 25,	(Powers)	No titles reported.	
" 29,	(Challenge)	An Artist's Inspiration	950 "

ELBERT HUBBARD WITH SELIG.

Elbert Hubbard has been engaged by the Selig Polyscope Company to prepare an extensive production of Justinian and Theodora for motion picture film. This entrance of "Fra" Hubbard into the motion picture field is another indication of the steps upward that are being taken in the literary end of film production.

STAIR AND HAVLIN IN PICTURES.

There is a substantial rumor that Stair and Havlin are about to change the policy of all their houses throughout the country to motion pictures.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Watertown, N. Y.—Nero, an independent film, was featured at the Bijou Dec. 31, 1, and drew big crowds. Film one of best shown in city and furnished by United Film Renting Co., of New York. Business here is increasing.

At Hagerstown, Md.—The Palace changed hands Jan. 1., H. C. Curtis, of the O. K. Amusement Company, buying same.

Burlington, N. J.—The Majestic (Carl Schwarz, prop. and mgr.) continues to give good attractions. Entertaining pictures and vaudeville attracted good houses throughout week of Dec. 27. At the Auditorium, Biograph and Selig subjects, always in high favor, won commendable praise Dec. 27-1. After fourteen months of continuous service at the Auditorium Charles Hargreaves, the vocalist, closed Dec. 31 by singing "There's a Mother Old and Gray Who Needs Me Now." Indications point to a revival of business, now that the holidays are past.

Quirk's Pleasure Parlors, at Mahanoy City, Pa., is thriving mightily since its opening, Dec. 25. Crowded houses and good pictures prevail. Several hundred comfortable theatre chairs installed this week will be followed by further improvements.

At Premier Scenic Temple, Portsmouth, N. H. (Way and McDonough, mgrs.), business week of 3-8 opened rather light because of bad weather. The films were good. Whitman's Fest Orchestra played finely and Leroy Walsh sang acceptably. At the Orpheum (P. J. Young, mgr.) business first half of week of 3-8 small owing to bad weather. Pictures shown were good, and Miss McCourt pleased with up-to-date songs.

At Newport, R. I.—The Bijou: Talking pictures Jan. 3-8 to good houses; also Imperial Comedy Trio and Mordella. The Star had moving pictures and songs Jan. 3-8 and Sam Barber and Lester Bernard. Business good.

At Annapolis, Md., Jan. 3-8, the Colonial (Fred W. Falkner, mgr.) offered a good bill of pictures and vaudeville, including Mabel De Belfoe, Fred George, and Sommers and Spellman. Business good. The Magnet and Victoria, managed by P. B. Cooper, also had pictures and vaudeville, which included Carmen and Espbey, Charles La Moire, and Little Lillie Auer and company. The Lyric's offering consisted of pictures and vaudeville by Hoff and Rix.

At Belfast, Me., The Elite, recently purchased by Bray and Dickey, has changed its name, and a handsome electric sign announces that it is now The Star.

The Elite (J. W. Miles, mgr.), at Crowley, La., closed after a successful and profitable season, on account of insufficient means for heating their theatre during the winter, will reopen on or about March 1.

At San Antonio, Tex., the Alamo has closed on account of being obliged to give up its present location. Manager Hamilton says he will not open again, but will sell all the machines and furniture. B. L. Temple has again been made manager of the Marvel, after an absence of several months.

At Bloomington, Ind., patronage at the Star and Mystic continued from fair to good during holiday week.

Everett, Wash., has three houses, the Star (A. Singelow), the Grand (E. A. Nelson), and the Gem (Washington Amusement Co.), and all report fair business Jan. 2-8.

At Marshall, Tex., the Grand (W. J. Shivers, mgr.) continued to draw S. R. O. business Jan. 2-8. This class of entertainment is more popular than ever.

At Hannibal, Mo., the moving picture business continues good. The New Star and Goodwin both drew well during week Jan. 3-8.

At Dover, N. H., Managers Howe and Foster, of the Clement, presented fine Licensed films and illustrated songs by Elmer Hagadorn, to good business during week of Dec. 27-Jan. 1.

At Lowell, Mass., the Voyans (Bunker and Hennessy, mgrs.) pleased audiences with interesting films and songs by Jack Manchester and James and Lillian Bates. The La Scala, under same management, also had good business, as did the Star, Alhambra, Scenic and Pastime Jan. 3-8.

At Alton, Ill., the Lyric (W. M. Sawyer, mgr.) furnished good entertainment Jan. 3-6 with Ralph Clark, harpist, and one vaudeville act. Business good. F. W. Frill opened the Biograph Jan. 1, to capacity. The Nixa (John Herman) closed because of light business and its future is uncertain.

FILMS
LUBIN

RELEASED, MONDAY, JAN. 24, 1910

CUPID, D. D. S.

Given a millionaire with an aching tooth, an unskilled dental surgeon and an able woman assistant, the opportunity for comedy is plentiful and adeptly handled. The clever little assistant throws the dentist over for the millionaire and every one is happy but the tooth expert. Plenty of live comedy and a thread of dainty sentiment.

Length, 340 feet.

ADORING AN AD.

Ever see a pretty girl staring out at you from the advertising pages of a magazine and wonder who she was? The hero of this story fell in love with a Hair Health girl and was led a merry chase, but it was not until he had given up that an accidental encounter revealed her to his delighted gaze. An unusual story told in unique fashion by means of good acting and photography as good.

Length, 515 feet.

RELEASED, THURSDAY, JAN. 27, 1910

MARBLE QUARRYING IN TENNESSEE

This time the industrial takes precedence over its companion subject, not because the comedy is not as strong, but because these interesting scenes from the heart of the famous Tennessee marble belt are out of the ordinary. The processes are clearly explained in terse captions and the release is one of exceptional attractiveness. Some of the quarry views are worthy the painter's brush.

Length, 450 feet.

THE FLIRTO-MANIAC

That's another name for a man with a sentimental brain-storm. This one escaped from the sanitarium and went about making love to every woman he saw. The sanitarium officials feared that some woman might be fooled into marrying him before they learned of his insanity, but the shoe was on the other foot. Even a flirto-maniac could not stand the bevy of old maids who pursued him, and he sought refuge in the asylum after a lively chase.

Length, 400 feet.

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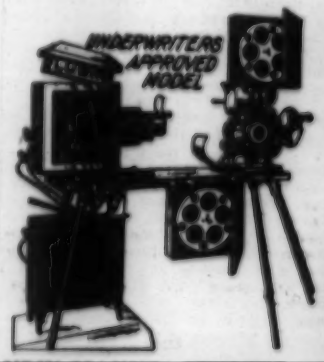

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Length, 700 Feet **Code Word, Cure**

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At Petersburg, Va., the Virginian and Cockade did good business Dec. 27-1 and pleased. At Tupelo, Miss., the Electric Theatorium (E. J. Silvey, mgr.), with excellent Licensed films and illustrated songs and music by Mrs. Boatman, drew good business Dec. 27-Jan. 1. At Willimantic, Conn., the Bijou, The Life of Moses (Vitagraph) interested large crowds; Mr. Reeves' use of the Mirror criticisms in Dodgers used to advertise his theatre have kept business up to capacity, even during inclement weather Jan. 2-8. At the Scenic (A. P. Dorman, mgr.) La Bella Lenoria is singing catchy popular songs, and, with the three changes of films is drawing full houses.

Business at Binghamton, N. Y., continued good during the holidays, all houses getting their share. The houses and managers follow: The Lyric, M. R. Davidson; Hippodrome, W. G. Overheiser; Star, Diffenbach Amusement Co.; Elite, C. F. Mix and Son, and the Gayety, Albert Sellen.

At Taylorville, Ill., the Grand closed Jan. 8. Poor business was the cause.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at The Mirror Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department, by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by The Mirror. Patrons will facilitate mail service of The Mirror by conforming strictly to the above requirements.

WOMEN.

Alter, Lottie, Anita Arliss, Dina Abarbanell, Daisy Alton, Irene Atchison, Mrs. Geo. Atterbury, Marion Abbot, Dorothy Anway, Madaline Archer, Stella Archer, Ardis Ainsworth.

Byrnes, Margaret, Anna Russell, Hazel Bayley, May Beban, Edith Bellows, Violet Barney, Beatie Bruce, Clara Blandick, Martha J. Beaufort, Marion Borri, Fannie Boehler, Leo Bradley, Victory Bateman, Ada Berkeley, Ophia Beynon, Rose Bernard, Anna L. Boies, Florence S. Bee, Florence Brennan, Marie Baren, Helen Broderick, Ted Beardsley, Mrs. Jno. Burkell, Nina Bruns, Sally Boyd, Loretto Brady, Ina Brooks, Ada L. Bascom, Mrs. W. E. Bourne, Marie Bergere.

Cassidy, Elizabeth, Mrs. J. P. Clark, Marie Curtis, Frances Cameron, Mabel Crowley, Violet Cox, Elsie Cressy, Mabelle Carruthus, Laura Clement, Alma Chester, Agnes Carlton, Mary E. Clark, Mrs. A. C. Comstock, Mabel Cooper, Mrs. W. F. Carter, Dorothy Courtney.

De Lange, Jane C., Louise de Rigney, May N. Drew, Louise Dacre, Madaline Day, Dorothy Dixon, Cornelia Dean, Helen Des Monde, Miguette Douglas, Maude Durande, Rosamond Dare, Evelyn Dunsmore, Arina de la Ware, Bessie Davis, Grace Drew, Elizabeth De Witt, Jena Dorne, Lee De Trusse.

Elenor, Kate, Rose Eytinge, Jennie Entore.

Furing, Rita, Virginia Foits, Mrs. Chas. E. Fisher, Naomi Florence, Marjorie Fletcher, Eva Fellow, Mabel Freyler, Caroline Friend, Lillian Fraser, Katherine Florence, Susie M. Frazelle, Theresa Fletcher, Marjorie Fieldbrook, Florence Foster, Alvia Fay, Mary Faber, Lillian Floyd, Eva Fay, Alvin V. Fay, Mrs. Chas. Fulton, Beth Franklin.

Gardner, Amelia, Mrs. T. S. Guise, Josephine Gardner, Helen Grantly, Georgia H. Griffin, Helen Gilmore, Marie Gebhardt, Franklyn Gale, Viola Gillettes, Florence Gerald, Florence Gale, Mrs. Cora Belle Greene, Jessie Griswold, Marie Gonneaux, Gertrude Gilmore, Mrs. B. Grassby, Ida Grannon, Mae Guyer.

Haverton, Ida, Olive Hare, Elizabeth Holmes, Paula Houten, Bertha Hartman, Margaret Hatch, Irene Hobson, Evelyn M. Hammond, Vera Hamilton, Mrs. Walter H. Hall, Charlotte Hunting ton, Lillian Hoffman, Catherine Henry.

Irwin, Jean, Alice Irving, Violet Inglish.

Jeannette, Annabelle, Ethel Johnson, Elizabeth Jamieson, Mrs. Lorimer Johnstone.

Kunkle, Grace, Mrs. Geo. S. Knight, Villa Knox, Kathryn Kyle, Josie Kennedy, Adele Kaye.

Lynn, Helen, Laura Leiby, Alberta Lee, Mrs. Jos. Levy, Camille le Pomme, Madeline Le Maye, Alice Leigh, Florence Lorraine, Marie Lecaire, Helen La Nole, Edith Lennox, Lulu Lester.

Mayo, Cecile, Edith Monroe, Florence May, Dora Mason, Gertrude Manning, Virginia Millican, Mabel Manning, Nellie Melba, Bessie L. Merrill, Fanny Midgely, Nora May, Gladys F. Murray, Irene Messenger, Margaret Mayo, Deloris May, Ora C. Meyers, Helen Mansfield, Helen Malisse, Maxine Merrill, Gertrude Millington, Mary McKenzie, Anna McFarland, Anna McNabb, Kate McLaurin, Mrs. Bernard McOwen, Alice Mack.

Norman, Edna, Jeanette Nelson, May Nelson, Alice Neilson, Maude Neal.

Oaker, Jane, Ester Olson, Helen Oakes.

Palmer, Inda, Ida Palmer, Olivia Payton, Pauline Perry, Thelma Pinder, Mrs. Albert M. Palmer, Ireneo Preciado, Edith Pollock, Adelaide M. Power, Natalie Perry, Maude Parker, Mrs. Geo. H. Paddison.

Rutter, Louise, Ethel Ricketts, Carrie Reynolds, Lillian Raymond, Julia Reinhardt, Katherine Rober, Eleanor Rose, Eagleson Robb, Anna Robertson, Elsie Ridgely, Janice E. Ray, Genevieve Reynolds, Nancy Rose, C. Blanche Rice.

Servoss, Mary, Adelaide Sharp, Corinne Snell, Mary Smith, Clara Schroeder, Mrs. W. R. Sill, Marie Stanwell, Gertrude Scott, May Stockton, Perry, Minnie, Evelyn Thaw, Alice Thurgate, May Tumsen, Laurette Taylor, Lovell Taylor, Hilda Thomas, Jane A. Taylor, Hazel Tupper, Minnie Treeby, Jane Tyrell, Mabel Trummelle, Fay Templeton, Sara Townsend.

Vaughner, Grace, Lilla Vane, Orla Valyare, Mrs. Charles Van Dyne.

Wayne, Katherine, Ada Wild, Grace Welby, Rocky Wood, Estelle Walsh, Lily Webb, Mary Wilson, Queenie Wilson, Lucille Ward, Myrtle Webb, Lillian Westner, Gladys Wellington, Vivian Willens, Mrs. Chas. Wellesley.

Young, Ella, Cora Youngblood.

Zaleska, Rosina.

MEN.

Adams, Fred J., Edw. B. Adams, Louis Aucker, Alfred Aldridge, Frank Angus, Doc Adams, Harry Alcock.

Burns, Wm., Henry Beimas, Hamilton Bele, Wm. Burns, Jas. W. Boyd, Ralph Beals, Jas. O. Barrows, Theo. Babcock, Chester Bishop, W. W. Black, Byron Bidwell, H. Barnum, B. L. Brayton, Herbert Bethew, Elwood Beatwick, Richard Buhler, Jno. Braham, Fred A. Burke, Jas. Brockman, Oliver Bailey, W. J. Benedict, W. K. Bushnell, A. R. Beer, Albert Bughton, Augustus F. Barnes, Everett Butterfield, Howard Boulden, Jack Beach, H. E. Bonnell, Herbert Bostwick, Wm. E. Blake, Albert J. Browne, King Baggott, Geo. A. Baldwin, Wm. H. Barker, Lawrence Barbour, Arnold Baldwin, Baxter and Southmax.

Carver, Chas., Billy S. Clifford, Ernest Crawford, John J. Callahan, Bernard Coyne, Allen P. Crollus, Richd. Carhart, Robt. Chandler, Karl E. Corwin, Harvey Cassidy, J. J. Caldwell, Jno. C. Connery, A. J. Cassidy, Frank T. Charlton, F. C. Cooper, Wm. H. Carter, Wm. Cutty, Harry Clark, Arthur C. Carleton, Wm. H. Carnes, D. C. Curry, Herbert Camp, W. H. Clarke, Lo Chaplin, R. L. Cressy, F. C. Cooper.

Deutin, Herbert, M. De Noyer, E. L. Douglas, Paul Dickey, Kenneth Dorespart, Edgar Dudley, A. R. Dalby, Al Dean, R. J. Desmond, W. J. Denning, Daniel Dore, Tiffany Dugan, Hal F. Donohue, Chas. Dalton, H. A. Du Bois, Jas. Dunn, Chas. S. Dixon, Harry K. Duffy, Ed Dupont, M. C. Downs, Lowell B. Drew, Hilton Dwyer, Jas. Durken, Ed de Corsia, T. F. De Gerrerilly.

Eaton, Elwyn, Geo. J. Egan, Willis Evans, Wm. Evarts, H. I. Ellis, Chas. H. Ellwood, Ernest Eisfield, Gus English, Gerald Emerson, W. Ed. Evans.

Fein, Phil, Arthur Forrest, Leo Ford, Frederick Forrester, E. D. Freeman, J. C. Fenton, Louis Pierce, A. C. Faulkner, Joe Fisher, F. M. Fragazi, W. D. Fitzgerald, Rudolph Frederick, W. J. Findley, Francis J. Fremud.

Goett, Geo., Claude L. Granard, Jas. Garrison, Geo. Germane, C. C. Gerwynne, Jack F. Gordon, Les J. Guilfoyle, Caryl Gillin, Wm. A. Gigette, R. L. Giffen, Claude Gillingwater.

Harrison, Lee, Arthur Hurley, Franklin Hurleigh, Dudley Hawley, Walter S. Howard, Jack Henderson, P. A. Heegr, Tom Harding, Jno. R. Hendley, Walter L. Heath, Neal Harper, Ira Hards, Robt. E. Hardee, Jas. S. Hutton, Julian Hopp, Conlter Howard, Geo. Howard, Wadsworth Harris, A. W. Herman, Henry T. Wadfield, Lew Hawkins, W. D. Higbee, Louis Human, Gerald Harcourt.

Ibhams, Louis A.

Jerome, Emil, E. C. Jepson, Arthur Johnson, Lerimer Johnstone, E. P. Jerome, Felt Johnson, Hank Johnson.

Keiper, Albert, Wm. J. Kelly, Alfred G. Kranz, Emmett C. King, Robt. Kelly, Maurice B. Kirby, Walter Kelly, Johnnie Keanz, C. F. Keane, Billy King, J. Henry Kolker, Robt. E. Kesne, C. C. Knapp, Armond Kallez.

Lewis, A. S., T. H. Livingston, Oliver C. Lawrence, Robt. Lawrence, Walter Lennox, Ralph Lewis, Geo. La Gune, E. M. Leanord, Robt. Le Senr, Jack Leslie, A. H. Laws, Ed La Nole, Warren D. Lombars, Ed H. Lawrence, Nat Lefinwell, Robt. Lowe, Louis Lindheimer, Wm. R. Leanard, John W. Lott, Howard Lange, H. G. Lonsdale, Le Roy and Harvey.

Martin, Ricardo, R. B. Mitchell, Harry Middleton, Arthur F. Miller, Allyn E. Mathis, Wm. Masson, R. I. Malleod, W. T. Morgan, Rich'd Marston, Jno. Mears, C. C. Maynard, C. T. Meuse, Fred Mace, Gus Mortimer, Henry B. Marks, M. G. R. Mysticland, Frank Mayne, W. H. Marble, Sydney C. Mathew, Chas. A. Morton, M. Mallet, T. Ashton Magrave, J. Grant Mitchell, Frank Monlan, Ramsey Morris, Harry Mainhall, Henry Meyers, Joseph Magers, E. A. Moross, Stewart Malcolm, J. F. Marron, Burton Mallory, Mutchler Herman Co., H. S. McKee, Harry Mack, D. H. Mac Donald, Wm. McDonald, E. R. McDonald, J. G. McFarlane, J. E. Mac Kim, McCooe and Poole.

Norton, Albert, W. O. Nichols, Wedgewood Nowell, Alfred Nian, Johann Niemeyer, J. Nelson, Paul S. Neth, Bobby A. Newcomb, Leborn Newton.

Ober, Robt., Wm. H. Ovial, Eugene O'Rourke, Wm. R. Owen.

Preston, E. H., Wm. Chandler Patterson, W. A. Page, S. B. Phillips, Rben Plympton, Geo. Perlfet, Max Plohm.

Quimby, F. W.

Rankin, John W., Fred P. Russell, McKee Rankin, Norman Roberts, Harry J. Rabon, Daniel R. Ryan, Thos. W. Ryley, Ralph Raymond, Joe Robie, John Randall, Joe C. Renning, Frederick Roland, Chas. H. Rockam, Lester Rosenthal, S. B. Ricaby, E. J. Ratcliffe, Henry Riley.

Stickel, Robt., Lew Seiker, Joe Smiley, Will J. Sully, Wallace Sackett, Joseph Shipman, Paul Scardon, Howard Sydney, Jas Stevens, Jas. A. Smith, Chas. I. Schofeld, Harry H. Sleight, Wm Stuart, Matt Smith, Frank A. Smiley, Ross Snow, Wilkes Stewart, Sanlalus Stange, Jas. D. Slade, Add. J. Sharpier, Theo. B. Sayse, H. R. Schutter, Paul Scott, Harry B. Stafford, Shields and Gale, H. J. Sautry, Herbert Salinger, A. Q. Scammon, Harry Shannon, Henry H. Simonin.

Treavor, Edw., Samuel E. Taylor, Chas. J. O. Toole, Henri Topley.

Underwood, F. Lyn.

Van Rensselaer F., B. B. Vernon, Walter Van Brunt, John Vaughner, P. Veckroff, A. H. Van Buren, Walter Van Brunt.

Weaver, Henry, Tom Wallace, Irving Williams, Jay Wellington, A. R. Wallace, Wm. H. Woodside, Ralph D. Williams, Gus Williams, Raymond Whitaker, Walter Walker, Henry Warwick, Vernon P. Wallace, A. A. Webster, Tel Weller, Matt Woodward, Jules Walters, Nelson Waring, Jack West, A. D. Wood, Will J. Wilcoff, Joe Worthington, Cooper Willis, E. W. Weaver, Chas. Wilkinson, Caryl Wilbur, Young, Cyril, Zinck, Johann H.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Walter N. Lawrence, Franklyn Whitman, Earnest Franconi, Harry S. Sheldon, Jas. Corie, Sidney McCardy, P. A. Demarest, Ralph Bell, Frank Rowan, Genevieve Reynolds, E. F. Thompson.

DATES AHEAD.

Received too late for classification.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Mount Vernon, Ind., 17-22, Martinsville 24-29.

BERNARD, SAM (The Shuberts, mgrs.): Baltimore Md., 24-29.

CAHILL, MARIE (D. Y. Arthur, mgr.): Vancouver, B. C., 17-18, Everett, Wash., 19, Tacoma 20, Portland, Ore., 21-29.

COUNTY SHERIFF (Wee and Price, mgrs.): Coddeskill, N. Y., 19, Susquehanna, Pa., 20, Slatington 21, Pottstown 22, Ephrata 24, Coatesville 25, Lancaster 26, Roswell 27, Tarentum, 28, Beaver Falls 29.

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GEORGE, GRACE (Wm. A. Brady, mgr.): Terre Haute, Ind., 18, Connellsville 19, Louisville, Ky., 20-22.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Canal Dover, O., 19, Cambridge 20, Caldwell, 21, Zanesville 22, Akron 24, 25, Cristline 26, Tiffin 27, Lima 29.

GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Webster, S. D., 17, Groton 18, Aberdeen 19, Redfield 20, Miller 21, Pierre 22, Rapid City 24, Deadwood 25, Spearfish 26, Belle Fourche 27, Sturgis 28, Lead 29.

GUY STOCK: Muncie, Ind., 17-29.

HARVEY STOCK (Southern): J. S. Garside, mgr.): Edinburg, Ind., 17-22, Noblesville 24-29.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Cedar Rapids, Ia., 17-23.

HOPPER, DE WOLF (D. V. Arthur, mgr.): Sioux City, Ia., 19, Waterloo 20, Marshalltown 21, Clinton 22.

KEYES STOCK (S. Willard, mgr.): Norwalk, O., 17-22, Warren 24-29.

MacCURDY, JAMES KYRLE: Philadelphia, Pa. 17-29.

MAHER, PHIL (Leslie E. Smith, mgr.): Northampton, Mass., 24-29.

MAN ON THE BOX (Trousdale Brothers, mgrs.): Champaign, Ill., 21, Kankakee 22, Joliet 23, Ottawa 24, Streator 25, Galesburg 26, Quincy 27, Ft. Madison, Ia., 28, Davenport 29.

MAN ON THE BOX (Monte Thompson, mgr.): Dover, N. J., 18, Pittston, Pa., 19, Carbondale 20, Oneonta, N. Y., 21, Binghamton 22, Johnstown 24, Little Falls 25.

McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Spokane, Wash., 23-28.

MISS MOLLY MAY (Byron Chandler, mgr.): New York city Jan. 24—indefinite.

OLD CLOTHES MAN (Gibson and Bradfield, mgrs.): Pawhuska, Okla., 26, Kiefer 30, Pawnee 31.

OTT, PHIL, COMEDIANS (Phil Ott, mgr.): Bangor, Me., 17-22, Skowhegan 24-26, Haverhill, Mass., 27-29.

PATTON, W. B. (J. M. Stout, mgr.): Donaldsonville, La., 22, Plaquemine 23, Napoleonville 24, Thibodaux 25, Houma 26, Morgan City 27.

PRESTON-BRICKERT STOCK: Ft. Wayne, Ind., Dec. 28—indefinite.

PRINCE CHAP (Fred R. Hoadley, mgr.): Atlanta, Ga., 24, 25, Macon 26, Montgomery, Ala., 27, Tuscaloosa 28, Birmingham 29.

ROGERS, MAX (Klaw and Erlanger, mgrs.): New Haven, Conn., 27.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Birmingham, Ala., 18, Montgomery 19, Selma 20, Jackson, Miss., 21, Natchez 22.

ST. ELMO (Vaughan Glaser, mgr.): Chicago, Ill., 16-29.

STEWART, MAY (J. E. Cline, mgr.): Terrell, Tex., 18, Dallas 19, Greenville 20, McKinney 21, Sherman 22, Bonham 24, Denison 25, Denton 26.

STRONG, ELWIN (Jas. A. McGlue, mgr.): Perry, Ia., 24-29.

STRONGHEART (Wm. G. Tisdale, mgr.): Springfield, Ill., 16-19, Peoria 20-22, Columbus, O., 24-26, Dayton 27-29.

SYLVIA, SUMMERS (Wm. Triplett, mgr.): St. Augustine, Fla., 17-22.

THREE TWINS (Jos. M. Gaites, mgr.): Owensboro, Ky., 24, Henderson 25.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Auburn, N. Y., 24, Geneva 25, Lyons 26, Canandaigua 27, Batavia 28, Lockport 29.

VAN DYKE AND EATON STOCK: Jackson, Mich., 24-29.

YORKE AND ADAMS (Ed. E. Daley, mgr.): Warren, O., 20, Youngstown 21, Sharon, Pa., 22, Erie 24, Jamestown, N. Y., 25, Bradford, Pa., 26, Wheeling, W. Va., 27-29.

NOTES OF VARIOUS ACTIVITIES.

Gerrett Dale writes sketches for vaudeville which he promises are sure to please. He asks but a modest fee to enable a try-out. His address is 3 University Place, this city.

Ullie Akerstrom has made a dramatization of St. Elmo which is being presented at Payton's Lee Avenue Theatre, Brooklyn, this week. Miss Akerstrom is offering the play on a low royalty to stock companies.

The Stock Producing Managers' Association, of which Will H. Gregory is secretary, and with offices in the Long Acre Building, are booking for their Spring and Summer stock houses. Managers desiring people for their productions will find that they will receive expert service by using the association.

Lisle Leigh, who is at liberty for dramatic engagement, is in New York and will use The Mirror as her address.

Eugene West and Catherine Henry, who have just closed playing the leads in one of Al. H. Woods' attractions, are now open to offers for high grade stock or production, and may be addressed care of this office.

With closing of the Neill Stock at the Princess Theatre, Minneapolis, W. H. McConnell, scenic artist, is at liberty. 329 Central Avenue, Minneapolis, is his address.

Louise Langdon's Betty Annesley in The Man on the Box (Eastern) is being singled out for especial praise from the critics all along the line. The New England press has been most enthusiastic in commenting upon her performances.

Edward C. White announces that a number of the Mildred Holland successes may now be obtained for production by stock companies. Among the list of plays are The Lily and the Prince, The Power Behind the Throne, A Paradise of Lies, The Provider, and others. Application to be made direct to Edward C. White, at 1402 Broadway, New York.

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MEDBURY.—A daughter to Mr. and Mrs. Lewis Medbury, at Detroit, Mich., Jan. 9.

WALLOCK.—A girl to Mr. and Mrs. Edwin Wallock, in Council Bluffs, Iowa, Jan. 1.

Married

ARTZ—CARNES.—R. Anni Arts to Esther E. Carnes, at Champaign, Ill., Dec. 25.

AXTHELEM—GIBSON.—George Axthelem and Ursula Gibson, at Pittsburgh, Pa., on Jan. 8.

BICKERTON—TABOR.—William P. Bickerton to Lois E. Tabor, in New York, Jan. 14.

COLEMAN—GARM.—John C. Coleman and Glenna Garm, at Beardstown, Ill., on Jan. 12.

DODGE—STECK.—Walter Phelps Dodge to Helen Louise Steck, in London, Jan. 5.

KENYON—MOORE.—Alfred Kenyon and Evelyn Moore, at Columbus, Ohio, on Jan. 1.

MILLER—DAVENPORT.—Bruce Miller and Nettie Davenport, at Eureka, Kan., on Jan. 5.

RHEINSTROM—LOFTUS.—Harry Rheinstrom to Edna Lofins, at Covington, Ky., Jan. 7.

REDDING—TRUAX.—Edward A. Redding to Maude Truax (Miley), in New York, Jan. 7.

STONE—DURHAM.—June Stone and Lillian Durham, at Lexington, Ky., on Jan. 10.

Died

ARMSTRONG.—Viola Armstrong, at Mt. Vernon, Dec. 31.

BASFORD.—Archie Roy Basford, at Lancaster, Pa., on Dec. 18, aged 26.

BUCH.—Joseph E. Buch, in Philadelphia, Pa., Jan. 11.

EASTMAN.—Barrett Eastman, at Biloxi, Miss., Jan. 11.

FAY.—William P. Fay, in Brooklyn, Jan. 5, aged fifty-two years.

FLETCHER.—Stoughton J. Fletcher, at Galliatin, Texas, Dec. 25.

GLEESON.—Mrs. Elizabeth Gleeson, 69 years of age, at Decatur, Ill., Jan. 6.

GOODWIN.—O. T. Goodwin, at Columbus, Ohio, Jan. 3, aged 70 years.

SAWTELLE.—J. Al. Sawtelle, at New York, Jan. 11.

THE VAUDEVILLE MIRROR

NOTE AND COMMENT.

Indecency continues to hold sway and vulgarity runs rampant. Considering what is left us from the inheritance of the varieties of olden days brought from foreign shores, is it any wonder that the English music hall was originally licensed and catalogued in the same class with liquor and gaming places? The varieties of those days pandered to the vices of man, and it was not until a very few years ago that the variety stage of England began to take an uplift. So it is not at all remarkable that such a large percentage of English music hall singers win their success by the rendition of salacious, vulgar and indecent songs. Nor is it a matter calling for special comment when pantomimic, dancing or other productions are seen coming from European shores which, if of American origin, would have a short life. The sketch in London is still in the control of the censor, as are other vaudeville offerings. It is almost to be regretted that there is no vaudeville censor here. If not a censor, why not segregate such offerings? Why not have one theatre in each city wherein will be found all that appeals to the baser and the licentious of man's nature? Why should one be obliged to witness indecency, broad and uncalled for suggestiveness like that forced upon general audiences at the American Music Hall last week in the production of Ma Gosse? Why must a decent, self-respecting man of a family be forced from bringing his daughters to such a playhouse. He certainly could not give them such entertainment. Then, if such is in demand and if it must be had, why not segregate it?

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Many queries come to THE MIRROR each week as to whether the motion picture industry has injured the vaudeville business. It certainly has not. On the contrary it has benefited the latter form of amusement, both financially and artistically. It has given vaudeville an added incentive and scores of new workers. There is hardly a so-called picture house of any size in the country to-day that is not playing vaudeville, and instead of calling the majority of them "picture" theatres they should be called "vaudeville" theatres. Even the Keith theatres in New York, which forsook the variety form of amusement three seasons ago, are now slowly returning to their original form of entertainment. And the majority of these "combination" houses are presenting from four to six acts and from one to three reels. The percentage is in the favor of vaudeville, while the motion pictures tend to hold the interest between offerings and to draw those who like the optical and pantomimic drama or comedy.

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In a recent issue of the *Ohio State Journal* Billy Link, the minstrel man and comedian, is quoted as saying that the "ten cent vaudevillian" works at a disadvantage. Mr. Link says in part: "A man works at a disadvantage when he talks to a ten cent audience. They sit there and say to themselves, 'Well, I only paid a dime to get in, and I guess there won't be anything real funny at that price. I dare you to make me laugh.' You have to overcome that before you can get your audience with you. Make the same people pay fifty or seventy-five cents and put the same thing before them—they expect something good and they are with you almost from the first word." There is much in what Mr. Link says. The price one pays for an article oftentimes influences one's opinion of its value regardless of its actual worth. All of which is recalled by the adage: "Fine feathers do not make fine birds." And which also reminds us of the contention THE MIRROR has so often made, that vaudeville managers would do better to look about among our home talent in these commonly despised ten cent theatres than to go abroad in search of novelty and true value.

KEITH AND PROCTOR'S 125TH ST.

The bill at Keith and Proctor's 125th Street Theatre last week included the following acts: First half—Reynolds and Reynolds, Raymond and Hess, Miller and Atwood, Ralph Lewis and company (see New Acts), Alfredo's monkeys. Second half—Banda Roma, La Rue and La Gusta, Jordan and Gervaise, Harry Thornton, Lawrence Parker and company.

FIFTH AVENUE THEATRE.

The Six Musical Nosses showed the only new act on the bill at this house. (See New Acts.) The other acts were equally as entertaining as this one, with Nat M. Wills and Laddie Cliff as the headliners. Mr. Wills monologued about "Hortense" in his own inimitable way and laughter reigned supreme throughout his act. He also had a lot of new song parodies, which were received with much merriment. Barry and Wolford presented a part of their old act, using a new setting in one, showing the exterior of a village saloon and a vaudeville theatre. The song-story medley was received as favorably as heretofore, while their other play-title story recitation scored a big hit. They had many new lines and jokes interspersed with their older material, all of which made welcome entertainment. Laddie Cliff sang four songs, including "It Did Make Father Laugh," "Stop Your Nonsense," "Good-bye, Mr. Williams," and his "jack" song. The eccentric dancing of the English comedian was as effective as ever and at his close he was called out for several bows on Tuesday afternoon, until he was forced to tell a few stories as an encore. Simon and Gardner were seen in their mirth provoking farcelet, The New Coachman. Mr. Simon was as hilariously funny in the part of Jack Devoe as he ever has been, while Miss Gardner gave another excellent impersonation of the bride. William H. Crane, Jr., appeared to exceptional advantage as the groom, and Mattie Aubrey gave a pleasing performance as the maid. The Dixie Serenaders were very entertaining in their singing and dancing and their opening was a pleasing divergence from the usual run of colored ensemble acts. Among the songs rendered, the following were received most favorably: "Dinah," "A Ragtime Jamboree," "Carolina Lou," "I Ain't Seen No Messenger Boy," "Abraham Lincoln Jones," "Way Down in Carolina," and "Any Old Place in Dixie Land." The minstrel after part might be freshened up a bit and some new jokes might be told. Wentworth, Vesta and Teddy opened the bill, the clever little dog scoring a big hit, while Cliff Bersac's Circus, with his mule, closed the entertainment effectively.

PLAZA MUSIC HALL.

If all Morris' bills were as generally entertaining as the one at the Plaza last week, business would unquestionably turn Morrisward and stick to that course. H. A. Roberts was the principal attraction, and his wonderfully artistic protean sketch, combined with his own exceptionally fine acting in the five distinct characters of the playlet, Dick Turpin, will linger for many years in the memory of those who were fortunate enough to see him. Mr. Roberts belongs to that class of players (and how few there are) who may rightfully lay claim to a place in the sphere of stardom. Each portrayal is a gem of character acting, and his marvelously quick costume changes are almost incomprehensible to the playgoer out front. The staging of the playlet is deserving of especial praise, and the working of the props of stage is most commendable. Would that vaudeville had more of such offerings in the place of the many salacious presentations now being forced on the public; and the applause bestowed the artist at the close of the act proved beyond a possibility of doubt that vaudeville audiences are not alone capable of appreciating such productions, but keenly desire them. Wilfred Clarke and company were again seen in the comedy sketch, No More Trouble, and laughter was continuous throughout its presentation. Sophie Tucker, that boisterously exuberant song shouter, caused an almost ceaseless bedlam of laughter and handclapping, and her renditions of "That Ever Loving Soul Kiss" (a new number for her), "Don't Waltz So Fast, Love," "If You Want a Little Bit of Loving, Just Send for Me," "Lord, How He Could Love," and another new song, "Hypnotize Me" (?), besides several of her older offerings, held her on for an unusual length of time. The last-named song is almost "raw" in its suggestive entendre, and might better be left out. She should not have taken her last encore number as the final "hand" did not warrant it. Maurice Libbey (New Acts), The Wroe Trio opened the girl member of the act not being present on Wednesday night. The work of the two boys, however, was most capable and fully appreciated. They deserve praise for not endeavoring to sing, and their new white flannel suits are due for a word of praise. W. E. Whittle came second with his ventriloquil act. His baby girl song is amusing in the extreme. If a child of such an apparently supposed age could vocalise in his deep tone our Tetrazzinis and Melbas might well take warning. His "chickee" telephone joke should be copyrighted and placed in cold storage. But the ventriloquist's work, on the whole, was pleasing, and he was accorded much generous applause. Irving Jones and Burt Grant "made good" from the moment Jones stepped out, and mirth held sway for the next fifteen minutes or more. "St. Patrick's Day is a Bad Day for Coons" was as amusing as ever, and Mr. Jones' monologue proved the truthfulness of THE MIRROR'S former statements regarding his working alone. The Tomita Jiu Jitsu company closed (New Acts).

VOSS BILL UP AGAIN.

Ex-Assemblyman Voss brought the White Rat bill to the Capitol last night and Assemblyman Green introduced it. It was vetoed by Mayor Adam, of Buffalo, last year as a special bill sent to him and the Mayor of New York for approval. This year the bill is backed by the Actors' National Protective Union and is a general bill amending the general business law relative to the regulation of employment agencies. It seeks to have all theatrical employment agencies licensed and compelled to charge only a maximum fee of 5 per cent. of the actor's salary when a situation is obtained for him.

Assemblyman Oliver has introduced in the Legislature a bill empowering the local legislative body in any city of the State, with the consent of the Mayor, to enact ordinances regulating public sports, public theatrical performances and other performances on Sundays. This measure was also introduced last year by Mr. Oliver.

AMERICAN MUSIC HALL.

How personality does count! And how much more it is made to count when ability and stage experience are brought into play. We have monologists of the male sex by the score, some good, some bad and a few that are really clever entertainers. But how often do we find a woman monologist? Seldom, indeed! And how often do we find one who is clever enough to hold an audience for twenty minutes, with an after round of applause that would be welcome noise to any star in any land? Such is the art of Bertie Fowler, and such was the result after her monologue at the American Music Hall last Monday night. Miss Fowler fairly ran away with the bill—the first half, any how, was her's by common consent. Her baby imitations are wonderfully clever and her impersonation of an intoxicated man is a gem in its own vein of comedy. Why not keep Miss Fowler in town in the place of some of the other artists who depend upon material rather than upon personality for their success? Ma Gosse, the headline act, caused little applause. (See New Acts.) The Empire City Quartette were as big favorites as ever and rendered the repertoire of songs which they offered the last time they were in town, with one new one. This was "Cotton Town," a number that bids fair to become quite popular. Dean Edsall and company were seen in The Two Rubies. Miss Edsall's beauty, grace and gown served to hold the audience as but few women can, while her acting ability was easily proven to be above the average. Arthur Forbes as the husband gave excellent support and Fred Moore as the butler made much of the part. Ed Latell scored a big hit with his banjo, sleigh bells and bell plate playing, while his monologue was equally pleasing. He appeared in white face and the change showed that he can work without burnt cork and win quite as much favor as with the "coon" make-up. Lamb's Fifty Manikins proved an enjoyable novelty, the song and dance number being particularly well worked. Tambo and Tambo offered their tambourine spinning act, their feature trick of twirling about twenty-five tambourines at one time being generously applauded. Cameron and Gaylord were again seen in On and Off the Stage. "He Don't Know Nothin' About Theology," or "Lord, How He Can Love," (the title might be either one) was a new song very well rendered by Miss Gaylord. As usual the skit scored heavily. Barlow's ponies closed the bill, while the Bennington Brothers were the openers. The latter did a very good ring act, with other added feats of athletic exhibitions of strength. The Dancing Mitchells came second. They sang "Any Old Place in Dixie Land," "Bon, Bon Buddy," and "Dina, Dear."

BRONX THEATRE.

Two new acts to the "big time" of the metropolis were seen at the Bronx last week, these being the Long Acre Quartette and Jeters and Rogers, skaters. Both are reviewed under New Acts. Carrie De Mar was the headliner with Joseph Hart's Futurity Winner. Miss De Mar was as daintily vivacious as ever and her song's pleased immensely, particularly "Lonesome Flossie." Her baby imitations in "Dolly Dollikins" improve with each bearing and at this house they were more than enjoyed. The Futurity Winner held the interest from start to finish, and the final race scene created as much excitement as it always has. Kingsley Benedict, George Hoey, Percival Lennon, Mabel Carruthers, Angel Cohen, and James Jeffries each handled their respective roles most capably. Willard Simms in Flinder's Furnished Flat, assisted by Edith Conrad and Eugene Robinson, again scored a remarkable hit. The sketch improves with each presentation, and Mr. Simms is more funny after seeing him the twentieth time than he was the first. Miss Conrad also improves in her work and her finale with Mr. Simms adds greatly to the act. Charles and Sadie Leonard, with Charles Anderson, scored a huge laughing hit in When Caesar Ca's Her, and the travesty on Bernard Shaw's play proved as entertaining an offering as it has since it was first presented. A. O. Duncan "ventriloquised" for a happy run of about twenty minutes and his conversations with his various dummies created much good amusement. The Three Leightons were a pleasing trio during the first part of the act and at the very close, but the singing was not as good as it might have been. "Casey Jones" was not nearly as well rendered as another act of three men have been heard to render it. "You've Done Me Wrong," "Margy," and "Where Were You Last Night?" were the other numbers. The dance by the comedian "belhop" and the baseball travesty scored a heavy finish. Will Rogers had the closing position and the really wonderful lariat throwing and trick roping of the Western performer more than held the interest of the audience. His act is away above that of any other similar entertainer, and the use of the horse with Buck McNeil in the saddle makes it doubly entertaining. Mr. Rogers' finishing stunt of controlling a sixty-foot rope from the saddle was fully appreciated and generously applauded as it deserved. A word of praise is due Harry M. Sweeney and his Bronx orchestra for the rendition of Paul Lincke's intermezzo "Softly! Unawares!" a melody that is quite as harmonious and pleasing as any this composer of "Glow Worm" and other selections has yet given us.

ANOTHER CLASSIC DANCER APPEARS.

Mirzah, a young "story" dancer who has appeared at many recent society functions, is shortly to appear on the vaudeville stage with her symbolic pantomimic dance of the young Indo-Persian girl as danced by the Great Hilulah at the birthday fete of the Maharajah of Jaipur. Other dancers have successfully portrayed various emotions of the human heart, but Mirzah, it is said, cannot be considered from the standpoint of a mere dancer, as her art is reported to be much more comprehensive and to embrace the suggestion through dramatic poses, languorous, yet fiery, movements, and facial play.

ARNOLD DALY RETURNS TO VAUDEVILLE.

Arnold Daly is to return to vaudeville in a new sketch, beginning next week at the Colonial. M. S. Bentham is doing the booking.

PENCILED PATTER.

Intelligence is like snow. It falls most everywhere but only sticks in some places.

The Salome craze is dead. The Apache Dance is going stronger than ever. Long live the King! (Or should it be Queen?).

Sam Stern, the character comedian, opened for William Morris at Newark this week, with the rest of the Morris time to follow. Sam has the good habit of making good everywhere.

It was thought the limit in the sale of parodies was reached when a firm in the Knickerbocker Building advertised twenty-six for one dollar, and now a fellow in Chicago sells fifty for the same price. They'll be selling them in gross lots or by the pound next.

A certain monologist took a bad fall last Friday at the corner of Broadway and Forty-third Street, the snow making it slippery there. When he arose he said, "I hope Jimmy Rice (of Rice and Prevost) didn't see me; he'll think I'm stealing his stuff."

Vaudeville excuses (when they don't make good).—"Our stuff is over their heads here." "Gee, that orchestra queered our whole act." "What do you think of that guy dropping the curtain on that big hand?"

Edwin Crane Betts (sounds like the name of a poet), of Betts and Fowler, "the dramatic agents with the ties," was very lonesome last week, owing to the fact that Mrs. Betts was in Chicago. He's glad he's married.

Otto Henry Harras ("Elbow Rubs") just got rid of a boil that has been taking up space inside his collar for two weeks past. It was so large for a while Otto was afraid he was growing another head. He might get a week in Hammerstein's if he did.

Although probably the least "written up" and talked about small time agent, it looks as though Bill Cleveland, of the "Cleveland Circuit," has the best in the small time "grab bag."

The thing that actors seem to be getting the most of nowadays is advice.

Two more baseball players and several billiard and pool experts have signed vaudeville contracts. Four or five electricians are already working. It is rumored that a few actors may be booked next week.

Joe Leo was hit by a cab horse last Thursday while crossing Broadway. The horse may recover.

Why do they all say "We do our stuff different from anybody else"? And no one but themselves can see the difference.

A mind-reading female wonder is playing Gane's Manhattan this week. Her billing reads, "Ah La Rajah, She Will Tell Anything You Want to Know." Wonder if she knows when they are going to suspend the blacklist?

Charles Walton, who is now touring with the Wildfire company, sends the following which he clipped from the Des Moines, Ia., *Daily News:*

Family Theatre,
511 Locust Street.
Safest Place in Town.
Prison Life.

For a preliminary to the Jeffries-Johnson championship battle we humbly suggest one or all of the following fights: "Kid" Keith vs. "Spike" Morris, "Slugger" Shubert vs. "Knockout" Erlanger or "Battling" Joe Wood vs. "Packy" Albee.

"If I get four more contracts I'll have a whole week booked," said a "Pro Batic" comedian in the Long Acre Building lobby the other day.

Charlotte Parry and company in The Comstock Mystery are at Hammerstein's for the fourth time this week. Miss Parry has often been compared to R. A. Roberts, the wonderful English protean artist, and has not suffered by the comparison. The Comstock Mystery is a remarkable act of its kind, and it is doubtful if it can be equaled.

The "Electric Doctors" didn't shock the box offices to any great extent, it seems.

It's easily seen that parody writing is not controlled by a trust. They are almost giving them away.

A book entitled "How to Be a Vaudeville Agent" ought to sell a lot of copies in the Long Acre Building.

Since "Young" Hennessy has been married he is doing "some" boosting for the "bands-of-wedlock" thing. It's nice to know of some married people that are happy. If we were to go by the daily papers we'd surely begin to think marriage was a failure.

Mosquitoes are the reigning pest in New York during the Summer and ticket speculators in the Winter.

Some one in Washington said "Dixie" was more popular than "Yankee Doodle." Vaudeville performers ought to be the people to decide that. George M. Cohan would make a good referee if it develops into a contest.

A MIRROR correspondent in a Pennsylvania town writes as a postscript to his vaudeville letter: "No fire this week!" The statement is also true as regards the Fifth Avenue Theatre. "Oh, you coal man!"

THOMAS J. GRAY.

VAUDEVILLE. | VAUDEVILLE.

RETURN TOUR OVER ORPHEUM CIRCUIT

Sisters McConnell

"This week's Orpheum Bill is up to the usual standard. The Sisters McConnell were obliged to do their Singing and Dancing Number in their street costumes on account of non-arrival of their baggage, but that did not prevent them from making their usual hit. In fact they were a scream."—*Star*, Lincoln, Neb., January 4. Spokane, Wash., this week.

TEXAS GUINAN

PRIMA DONNA—THE GAY MUSICIAN

Management JOHN P. SLOCUM

Suite 1039-1040 Knickerbocker Theatre Building, New York.

ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York*

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE SHUBERT

THOS. J. RYAN----RICHFIELD CO.

Presenting the latest and greatest success of the Haggerty sketches.

MAG HAGGERTY, M. D.

By WILL M. CRESSY Member V. C. C.

Melbourne Mac Dowell Virginia Drew Mac Dowell

The Vaudeville Team of MAC DOWELL and TRESCOTT present

"A MAN OF THE PEOPLE"

A Twentieth Century Sketch

Playing Interstate Circuit Opening December Fifth

"STUART"

(The Male Patti)

Direction M. S. BENTHAM United Time

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

Staged by Lee Kohlmar Mail, care MIRROR

Frank Fogarty

"The Dublin Minstrel"

Booked solid until August, 1910

ALHAMBRA.

Paul Le Croix opened the bill satisfactorily. Harold Forbes and Carrie Bowman, practically new to vaudeville audiences, followed in a pleasing though light, and entertaining singing and dancing specialty in one. Miss Bowman's two costumes are very creditable and attractive and her dancing capital. The dialogue could be materially strengthened and better songs selected. Mr. Forbes sang "I Wonder Who's Kissing Her Now" in a passable manner and Miss Bowman offered an Italian song that while not interesting in itself gave play to some pleasing comedy business which suffered to make a hit. Barrett and Trevor were again seen in Chase's Last Night (formerly The Rajah of Tuxedo). Mlle. Camille Ober in her phenomenal vocal gymnastics was fairly well received, her best selection being "Carrie" on which she took several encores. Clayton White and Marie Stuart made their proverbial hit in Charley, proving the best high class comedy sketch offering seen here in a long while. El Cota opened after the intermission and scored well. His heavy selections did not make the hit the "U. S. A. Patrol," "Black and White Rag" and "Wild Cherry Rag" did, but were well rendered. Valeska Suratt and supporting company were received with the usual curiosity and but slight changes in the act are noticeable. Al. Jolson made an instantaneous hit in his monologue and songs. Among the latter were "Everybody" and "Love Thy Neighbor." He does a little of everything and does it a little differently than any one else. The Three Rexards closed the bill.

AARONS' THEATRES FOR VAUDEVILLE.

Aarons Associated Theatres are to be devoted to vaudeville after the Spring and Summer season opens. This legitimate circuit of houses is located in the eastern parts of Pennsylvania and New York. The booking will be in the hands of Fred Hylands. White Rat acts will be tenant exclusively with three or four acts on a bill and two reels of pictures. They will give two performances a night and one matinee daily. One company will first be sent out as a trial, and it will play two or three towns a week on the split week plan. As fast as seems feasible other companies will start out until the entire circuit is being played.

CONSUL ILL WITH PNEUMONIA.

Consul the Great is ill. The educated chimpanzee was stricken with pneumonia in Chicago on Friday night, Jan. 14, and whether or not the animal will live for any length of time is problematical. His place on the bill at the Plaza Music Hall, where he was to appear this week, has been taken by James J. Corbett, who will tell anecdotes and stories gleaned on his recent trip abroad.

WANTS HIGH CLASS SINGERS.

An interesting insight into the advancement the motion pictures are taking is shown in the advertisement of Charles Lovenberg, which appears in this issue. Mr. Lovenberg, who manages a chain of motion pictures in Rhode Island, besides Keith's Theatre in Providence and other enterprises, is advertising for some "cultured" vocalists for those motion pictures, and takes care to state that he wants only first class, well educated ones. The illustrated song features at the theatres managed by Mr. Lovenberg are different from the usual illustrated songs at motion picture theatres. They are done most elaborately with special scenery, costumes, &c., and singers in many cases superior to those heard in vaudeville.

ELMIRA THEATRE BURNS.

The interior of the Family Theatre at Elmira, N. Y., under lease to the Reis Circuit Company, was destroyed by fire Jan. 10. It will be rebuilt immediately and reopened as a vaudeville house.

VAUDEVILLE. | VAUDEVILLE.

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success

THE SCHOOL OF ACTING

A Bigger Hit Than Last Season!

"PAULINE"

The Eminent French Hypnotist

PLAYING MORRIS TIME

LOTTIE WILLIAMS

Starring in Vaudeville

"ON STONY GROUND"

JANET PRIEST

"About as big as a minute."

Featured as "The Goose Girl of Marken," in Gus Edwards' biggest and funniest act, THE HOLLAND HEINIES. Permanent address, Edwards', 1531 Broadway, or THE MIRROR.

SAM CHIP and MARY MARBLE

In Anna Marble Pollock's Classy Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

KATHRYN MILEY

U. S. A. COMEDIENNE

In Vaudeville Address United Booking Offices.

THE VERY MUCH DIFFERENT GIRLS

KATHERINE NELSON AND OTTO ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME ED. S. KELLER, Agent.

MARGARET MOFFAT

IN SEWELL COLLINS'

AWAKE AT THE SWITCH

THE GEM OF VAUDEVILLE SKETCHES

Carlton Lewis Nagely

DRAMATIC VAUDEVILLE ACTS

BOX 18 TIMES SQUARE STATION, NEW YORK

JULIAN ELTINGE

Playing Morris Circuit.

BAILEY AND AUSTIN

Starring this Season,

TOP O' THE WORLD

NEW VAUDEVILLE ACTS

VARIOUS NOVELTIES OFFERED IN NEW YORK DURING THE WEEK.

Fannie Ward and Company in a Condensed Drama—A Company of Pantomimists and Dancers—A Prurient Offering at the American.

Fannie Ward and Company.

In a condensed version of a drama that proved a failure a year ago Fannie Ward made her vaudeville debut at the Colonial Theatre last week. Forrest Halsey and Lee Arthur's play, Van Allen's Wife, is the production Miss Ward has chosen and, considering certain portions of the story, it is not hard to understand the why of its non-success. The original play never had a New York hearing, and it is therefore necessary to give a brief synopsis of it here.

Muriel (Mrs. Bruce Van Allen) came to America five years before the opening of the story with Clyde Townley, an expelled member of the American Legation in London, who passed her off as his daughter, thus masking the real relations existing between him and her. She was a child of the Paris studios whom he had rescued from poverty, only to bring about her ruin under promise of marriage. Fleeing from gambling debts and exposure in America, he abandoned her and went to Venezuela. She married Bruce Van Allen against her will and protest, became a devoted wife and mother, and five years later Townley appeared upon the scene again and threatened to blackmail her with former letters if she did not dine with him one evening at his apartments at the Berkeley. Oviat, an old servant who hovered about her and Townley in the olden time, had been asked to perform the functions of butler for that dinner. Muriel goes there for the sole purpose of getting her letters, believing that she can soften his heart with an appeal in behalf of her child. During the dinner he makes such overtures to her that she is compelled to repulse him, and in the struggle that follows she grasps a table knife and screams for help and Oviat enters the room, also armed with a knife. The lamps are turned over and in the darkness Townley is killed. This is the condition of affairs when the curtain rises on the playlet.

A mistake is made in the presentation of the tabloid edition of the play by first giving a brief scene between the mother of Bruce Van Allen, a maid and a butler, and then lowering the curtain for a brief space, to again open the story on the night after the murder had been committed. It would suffice (with the explanatory paragraph upon the programme) to begin the vaudeville action here.

Mrs. Van Allen has been home all night, seated before the fire in the library of her home, tortured by the thought of her supposed deed and its probable consequences. In the meantime her husband has offered a large reward for the capture and conviction of the murderer and has secured a corps of newspaper men to aid in the work. One of these comes to the house and tells Van Allen that he has almost succeeded in tracing the crime to its probable perpetrator, and that he has found Oviat in an almost comotose state, due to an overdose of morphine. Physicians have been summoned and endeavor to bring him back to consciousness. The reporter leaves to continue his work. Mrs. Van Allen bids her husband wait with her, then telling him the complete story of her life. Van Allen repulses her, declaring that she had tricked him into marrying her. Heartbroken, she falls at his feet and pleads for her forgiveness, but averring she did the deed to protect his name and the name of their child. The police and newspaper men are announced. Mrs. Van Allen almost succumbs to her emotions when her husband leaves her alone, to return in a moment with the news that Oviat is dead and that he had confessed to the murder. He gives her a letter from Oviat to her, which she makes him read, and which further informs her that he (Oviat) was her father and not Townley. As the curtain descends husband and wife are brought together to begin their matrimonial affairs anew.

It is this ending that mostly hurts the play. It is bad enough to make the woman's father a scoundrel and a drug fiend, but to make him a murderer is unforgiveable. The scene between the husband and wife, when she confesses her past, is also an unhappy one, and might have been softened by making the husband a man instead of a cad; for no real man would forsake a faithful wife after five years of wedded happiness because of her life before they had met, even granting she had kept it a secret. Aside from these points, however, the offering is one that commends itself to those who like the melodramatic and that which uncovers the seamy side of life. The offering was admirably staged in almost every particular. Miss Ward has proven herself to be an emotional actress of more than ordinary ability and she ably sustained her reputation in this instance. There were moments, however, when she showed a slight tendency to "get over her depth," and in her stronger scenes she almost became undramatic in her work. Taken all in all, though, her performance was an admirable one and the Tuesday night's audience awarded her much generous applause. Her support was well balanced and ably sustained by the following players: Margaret Fuller, as the mother of Van Allen; Frank Jackson, as the butler; Janet Slater, as the maid or nurse; John Dean, as Van Allen, whose portrayal was excellent in every way; Henry Dougan, as his father, who played a small scene with Van Allen which he handled capably, and which lent the only real comedy element, and William H. Boyd, as the newspaper reporter.

Ma Gosse.

The American Music Hall programme announces Ma Gosse as "The most startling sensation of recent years." The programme announces correctly. It did not state, however, that it is the most indecently startling sensation. In theme, taking its ending in mind, it is unique, and this is the only saving grace. A Parisian theatrical manager decides that there is more money in entertaining visiting foreigners than in giving straight dramatic performances. He therefore secures a cabaret in the slums of the city and engages a company to pose as denizens of the vice and filth breeding environment. Some appear as thieves, others as mere roysterers, and his women as demi mondes of the under world. An Apache dance is called into play under the name of La Danse Noire, this being the chief feature of the act. It is the most disgustingly vulgar of any of the similiar importations of the past two seasons. An English lord, his "lady" and a couple of friends visit the place in evening clothes; they partake of wine, which they purchase at a fabulous price and witness the dance between a pale and bedraggled girl made up as one of the street vagrants and her supposed lover. At the end of the dance the girl's master appears and a fight ensues between the latter and the lover. During the melee the English visitors make their escape after giving the ringleader another large sum of money. It is here that the audience gets the real plot and the actors remove their disguises, put on their coats and proceed forth to enjoy the spoils of their night's work. It is waste of space to criticise such an act and we refrain from publishing the names of the players who consent to appear in such an offering.

James Young and Company.

James Young in Wanted—a Sister, appeared at the Fifth Avenue last Sunday. The programme credits the new sketch to Rida Johnson Young, author of The Lottery Man, Brown of Harvard, The Boys of Company B, Ragged Robin, etc. This made the audience expect something new. They did not get it, however, for Wanted—a Sister is nothing but our old friend, the college student, who wants some one to play off a sister (sometimes they vary it by having a sweetheart or an aunt) and has his roommate assume a disguise that he has in the other room, the clothes he wore a couple of weeks previous (sometimes it is a year previous, by way of a change). The person who is to be fooled (in this case his sweetheart) shows up and the usual breaks are made by the so-called sister and it all ends happily. And such is Wanted—a Sister. Mr. Young was failed alone, but in justice to the others it would be better to bill the three names, for to the disinterested auditor Mr. Young has the least to do with the act, his appearance being about all that he did to help the act. He showed a tendency to pose at times. Robert Strauss, as the roommate, showed up the best in the act, his actions and manner of speaking lines being very funny. Clara Kimbell as the sweetheart showed a refreshing personality and acted quite naturally. The skit secured any number of laughs. It is funny, as those acts have always been, and if it secures bookings it will have a tendency to encourage artists to stick to the "old stuff," and let modern ideas slip back. Surely both the author and the star of the act are worthy of better things.

Mlle. Mina Minar and Company.

From the programme one was led to anticipate something rather risque at the Victoria last week, when Mlle. Mina Minar and her company of singers, dancers and pantomimists made their first appearances in this country. But to those who went to the theatre with such a hope there was naught but disappointment. The offering, except for its unsavory theme surrounding the under world life of Paris at night, is really not especially vulgar nor exciting. The most commendable part of the act is the comedy burlesque dancing of a drunken soldier and a waiter, and this caused almost continuous laughter during its action as well as much applause. There are two scenes, one outside the Moulin Rouge and the other outside the Rat Mort. An Apache story is told, partly in pantomime, partly in song and partly in dance. It is no different otherwise from its predecessors. Mlle. Minar gave three dances with R. St. Elia and her work was as good, if not better, than that of the other "sensational" dancers who have come from the other side or been "created" here. In personality and method of acting she reminds one somewhat of Mlle. Dasie. The cast is too long to merit a reprint here, but Edward Crawford and Andrea Farnea really deserve a word for their work in the parts of the soldier and waiter, as referred to above. Paris Dans La Nuit is the title of the offering. G. Molasso being responsible for its conception and staging and D. Dore for its music.

Six Musical Nosses

At the Fifth Avenue Theatre last week the Six Musical Nosses gave New York the first presentations of their new act, which they call A Gala Day in Old Seville. A special setting is used, which is a well painted and constructed scene in the Spanish city. The musical family are picturesquely costumed, one of the girls wearing blue flashings and the others brown knee length dresses, while the men appear in appropriate garb. In the last part of the act they all appear in white hussar uniforms, similar to those they formerly used. They opened with a medley of Spanish and Italian airs and followed this with the fanfare from The Fall of Granada, "Revivez," the trio from Faust, and "By the Light of the Silvery Moon," on French horns. With saxaphones they rendered the "Tyrole" from William Tell, "The Last Chord," "The Glow Worm" and the "Soldiers' Chorus" from Faust. With a variety of odd stringed instruments they next played "Vella," from The Merry Widow, "Won't You Be My Honey" and "My Old Kentucky Home." At the close a cornet solo pleased, as did a vocal rendition and an ensemble in brass, with a finale in one. The Tuesday afternoon audience enjoyed the new act immensely, and as an artistic combination of classic and popular musical renditions it should entertain the most blase theatregoer.

Tom Edwards.

It was the last half of the act Tom Edwards presented at the Colonial Theatre last week, where he made his American debut, that pleased the most. In the opening part he appeared in an English hunting suit of scarlet hue, using a newsboy dummy. Much of his work and business with this "boy" is very funny, and he succeeded admirably in securing the attention of his audience on Tuesday night right at the start. In the latter half he reappeared, after a brief exit, with a dummy baby. A conversation with his supposed other children from off stage was most capably done and the lines given the "kids" were very amusing. His handling of the dummy also caused much laughter and his ventriloquial crying imitation is deserving of special praise. Mr. Edwards' act, while not showing anything new in his particular art, is sufficiently novel in its method of presentation to please any audience and he is deserving of every success.

Ralph Lewis and Company

At Keith and Proctor's 125th Street Theatre last week Ralph Lewis and company presented a new playlet, which told the story of a married couple and a long lost brother of the husband. The latter comes to the home of the former at night and during a storm to seek shelter. He has become a wanderer and a vagabond. The husband had gone out on receiving a message from a sick friend and has left a large sum of money in a bag at home. His wife sits up and waits for his return, when the tramp appears. She gives him shelter and later on the husband returns, is mistaken at first for a burglar, and the tramp proceeds to defend the home. The two meet and all ends happily. On Monday evening the act was well played and well received.

Long Acre Quartette.

At the Bronx Theatre the Long Acre Quartette of male singers made their first appearance on the "big time" last week. They wore rather ill-fitting tuxedo suits and at times sang in rather poor harmony. The tenor particularly was weak and at times he flatted his notes very badly. The songs were "Because He Is a College Boy," "Don't Be an Old Maid, Molly," "If I Had the World to Give You," "It's Moving Day 'Way Down in Jungle Town," "Golden Arrow," "Dearheart," and a yoddle song. They were most generously received by the Bronxites on Thursday night, however, and after the yoddle number they were called out until the last named song was rendered as an encore.

Jeters and Rogers.

This pair of skaters made their first appearance in one of the metropolitan representative vaudeville houses last week, being seen at the Bronx Theatre, where they scored a big hit for the opening position. The act is a bit different from other double roller-skating acts, in that one of the men appears in a good female comedy role and goes through some of the funniest and most natural falls yet seen. The straight man wore an ordinary heat gray sack suit. The regular skating was as good as the average, and the dance in one, on skates, at the close, was somewhat above the average.

Maurice Libbey.

Vaudeville patrons had an opportunity to dip into grand opera last week, when they visited the Plaza Music Hall, where Maurice Libbey, the singer, rendered some of Signor Caruso's favorite operatic numbers, giving an impersonation of the famous tenor. Mr. Libbey first sang "If I Had the World to Give You" and followed it with the imitations. There were two of these, one with frock coat and high hat and the other in the character Caruso assumes in Il Pagliacci. Considering how few vaudeville goers patronize grand opera, Mr. Libbey's offering was remarkably well received, and he is deserving of further consideration.

Tomita Jiu Jitsu Company.

The Japanese School of the Art of Self Defense had another public vaudeville showing last week, when Professor Tomita gave exhibitions of the art of wrestling as it is practiced in his native land at the Plaza Music Hall last week. He was assisted by W. V. Richberg and Wilma Berger, a woman of comely appearance. The usual feats of Jiu jitsu acrobatics were shown, first by the two men and then by the Jap and the young woman. The act ran about twelve minutes, and held the interest at the close of the bill.

NEW MORRIS HOUSES.

William Morris announces four new houses to open on his circuit in the near future. The places named are Paris, Ky.; Frankfort, Ky.; Ashland, Ky.; New Philadelphia, O., and Charleston, W. Va.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

A-Ba-Be's Post Card Album—Bijou, Flint, Mich.
Abbott, Clayne, and Co.—Cooper, Mt. Vernon, N. Y.
Adaimi and Taylor—Colonial, Indianapolis, Ind., Orph., Cinti., O., 24-29.
Adams and Alden—Orph., Ogden, U.
Addison and Livingston—Amusement, Birmingham, Ala.
Alburtus and Altus—Maj., Houston, Tex.
Aldines, The—Maj., Lincoln, Neb.
Ali's, Sie Hassan, Ben, Arabs—Colonial, N. Y. C.
Al. Jolson—Victoria, N. Y. C.
Alpha Troupe—Columbia, Cinti., O.
American Newsboys' Quartette—Star, Chgo.
Ameta—Folies Bergere, Paris, France, 1-31.
Amsterdam Quartette—Cort, Chgo.
Augee, Lou—Grand, Pittsburgh, Pa.
Anton and Brennan—Maj., Phila., Pa., 17-19, Washington, N. J., 20-22.
Apdale's Animals—Keith's, Phila., Pa., Colonial, N. Y. C., 24-29.
Appleby, E. J.—Bijou, Atlanta, Ga., Grand, Augusta, Ga., 24-29.
Arlington Four—G. O. H., Indianapolis, Ind.
Artusa, F.—Family, Williamsport, Pa.
Atlantis and Fisk—Delphos, Webb City, Mo.
Atwood and Terry—Plaza, N. Y. C.
Augers, Geo.—Orph., Omaha, Neb.
Awake at the Switch—Alhambra, N. Y. C.
Beader-La Velle Trio—Bijou, Fond du Lac, Wis.
Bachelor Club—Empire, Hoboken, N. J.
Becon, Mr. and Mrs.—Family, Davenport, Ia.
Baker, Peter F.—Maj, Butte, Mont.
Ballots—Temple, Detroit, Mich.
Bandy and Fields—Maj, Denver, Colo.
Barnes and Crawford—Orph., Sioux City, Ia., Maj., Des Moines, 23-29.
Barnes and Reming—Orph., Newark, N. J., Orph., Portsmouth, O., 24-29.
Barnes, Stuart—Orph., Bklyn.
Barry, Edwina, and William Richards—G. O. H., Pittsburgh, Pa., 24-29.
Barry, Mr. and Mrs. Jimmie—Colonial, N. Y. C.
Barry and Wolford—Proctor's, Albany, N. Y.
Bartholdy's Cockatoos—Maj., Dallas, Tex.
Barto and McCue—Polly, Paterson, N. J.
Basque Quartette—Orph., Oakland, Cal.
Bassini, Vera de—Unique, Des Moines, Ia.
Bathing Girls—Mary Anderson, Louisville, Ky.
Baum, Willis—Poli's, Hartford, Conn.
Baumann and Neiling—Novelty, Bklyn., N. Y.
Be-Ano-Dno—Orph., Savannah, Ga.
Beaumont Sisters—Temple, Rochester, N. Y.
Beban, Geo.—Maj., Chgo.
Bedell, Walter—Criterion, Bklyn.
Bedini and Arthur—Victoria, N. Y. C.
Beeson, Lulu, Trio—Shea's, Buffalo, N. Y.
Bells, Four Dancing—Grand, Portland, Ore.
Bennet Trio—Kernan's, Baltimore, Md.
Beresford, Helen—Maj, Denver, Colo.
BERGERE, VALERIE—Maj., Milwaukee, Wis., Maj., Chgo., 24-29.
Bergere Sisters—Bijou, Green Bay, Wis., 17-19, Bijou, Marinette, Wis., 20-22, Crystal, Manitowac, Wis., 24-26, Bijou, Appleton, Wis., 27-29.
Bernardi, Arturo—Orph., Frisco.
Berry and Berry—Bijou, Dubuque, Ia.
Bertac's Circus—Shea's, Buffalo, N. Y.
Bianci, Mlle.—Orph., St. Paul, Minn.
Big City Quartette—Columbia, St. Louis.
Bigley, Jimmie—Keller's, Bridgeville, Del.
Billy, Little—Temple, Detroit, Mich.
BINDLEY, FLORENCE—Orph., Salt Lake City, U.
Bison City Quartette—Temple, Ft. Wayne, Ind.
Black, Violet—Bennett's, Hamilton, Ont.
Blanche, Belle—Greenpoint, Bklyn.
Blessing, Mr. and Mrs.—Collinsville 17-19, Mt. Vernon 20-22.
Blood, Adele—Temple, Rochester, N. Y., Poli's, Worcester, Mass., 24-29.
Bloomquest, George—Maj., Des Moines, Ia., Orph., Memphis, Tenn., 24-29.
Bolus, Harry and Kitty—Baton Rouge, La.
Bonner and Meredith—Maj., Shreveport, La.
Bootblack Quartette—Orph., Kansas City, Mo.
Booth Trio—Lyric, Ft. Wayne, Ind.
Bowers, Walters and Crooker—Trent, Trenton, N. J., Shea's, Buffalo, N. Y., 24-29.
Bowman Bros.—Orph., Harrisburg, Pa.
Boyd and Gilfain—Plaza, N. Y. C.
Braatz, Selma—Poli's, Bridgeport, Conn.
Bradley and Ward—Lumberg's, Niagara Falls, N. Y.
Brady and Mahoney—Temple, Detroit, Mich., Temple, Rochester, N. Y., 24-29.
Brand, Laura M.—Orph., Oil City, Pa., 17-19, Orph., Franklin, 20-22.
Brandons, Musical—Maj., Galveston, Tex.
Breen, Harry—Bronx, N. Y. C.
Brenoo, Herbert, and Helen Downing—Lyric, Dayton, O.
Brown and Brown—American, N. Y. C.
Brown and Navarro—American, N. Y. C.
Brown, Mary Ann—Arcade, Toledo, O.
Buckley, Louise—London, London, O., Metropolitan, Circleville, 24-26, Orph., Chillicothe, 27-29.
Budd Aerial Trio—O. H., Hagerstown, Md.
Burns, Sammy, and Alice Fulton—Keith's, Phila.
Burton, Bradt and Co.—Lyceum, Ft. Arthur, Can.
Burton, H. B.—Arcade, Toledo, O., Orpheum, Canton, 24-29.
Bush and Peraee—Maj., Galveston, Tex.
Butler and Bassett—Columbia, Cinti., O.
Butler, Tom—Columbia, Cinti., O.
Byers and Herman—Proctor's, Albany, N. Y.
Cadets de Gascogne, The—Grand, Syracuse, N. Y.
Cameron, Ella—Main St., Peoria, Ill.
Camile Trio—Shea's, Buffalo, N. Y.
Camp, Shep—Hathaway's, Lowell, Mass.
Carlin and Clark—Maj., Chgo.
Caron and Farnum—Jeffers, Saginaw, Mich.
Carpenter, Frankie, and Co.—Temple, Detroit, Mich.
Carr—Alhambra, N. Y. C.
Carson and Willard—Orph., Evansville, Ind., Mary Anderson, Louisville, Ky., 23-29.
Cartelle Bros.—Keith's, Providence, R. I.
Casey, Pat—Main St., Peoria, Ill., 17-29.
Casey and Smith—Family, Williamsport, Pa.
Chantrell and Shuyler—Grand, Hamilton, O.
Chester and Jones—Danville, Ky.
Chevalier, Albert—Chase's, Wash., D. C.
Chevalier, Louis and Co.—Trent, Trenton, N. J., 24-29.
Chip, Sam, and Mary Marble—Keith's, Columbus, O.
Clark Bros.—Victoria, N. Y. C.
Clark, Minstrel Billy—Mission, Salt Lake, U.
Clark and Duncan—Sokers, Halifax, N. S., Can.
Clarke, Wilfred—American, Boston.
Clark's, J. W.—Orph., Denver, Col.
Clarson Family—Orph., Lima, O.
Clayton, Una—Orph., Oakland, Cal., 23-29.
Clear, Chas.—Greenpoint, Bklyn.
Clemens, Margaret—Bullock's, Providence, R. I.
Clermonte and Mince—Crescent, Middletown, Conn., Scenic, Wallingford, Conn., 20-22, Empire, New London, Conn., 24-26, Auditorium, Norwich, Conn., 27-29.
Cliff, Laddie—Poli's Scranton, Pa.
Clifford and Burke—Proctor's, Albany, N. Y.
Clifton, Herman—Alhambra, N. Y. C.
Clipper Comedy Four—Corinthian, Rochester, N. Y.
Clipper Quartette—Princess, Wichita, Kan.
Clure, Raymond—Lyric, Dayton.

BEATRICE INGRAM AS "THE DUCHESS."

Here is an excellent likeness of Beatrice Ingram as she appears in Porter Emerson Brown's vaudeville playlet, The Duchess. There are few comedy sketches that have sprung into such sudden favor as has this one, and both Miss Ingram and Mr. Brown are to be congratulated for their remarkable success. The sketch was seen in New York at the Williams' houses recently and the local press was unanimous in its praise of the star, her company and the offering.

Clark, Mr. and Mrs. Orph., Canton, O.
Clark, Arthur Sawyer, New Bedford, Mass.
Collins and Brown—Miles, Minneapolis, Minn., Maj. Butte, Mont., 25-29.
Cooke, Keirey Main St., Peoria, Ill., 17-30.
Connelly and Webb—Grand, Pittsburgh, Pa.
Conroy and Le Maire—Orph., Memphis, Tenn., Orph., New Orleans, La., 24-29.
Conrad the Great—Plaza Music Hall, N. Y. C.
Cook and Lorenz—Chase's, Washington, D. C.
Copeland and Phillips—Orph., Bklyn., 23rd St., N. Y. C., 24-29.
Corbett, James J.—American Music Hall, N. Y. C.
Cota, El—Greenpoint, Bklyn.
Cotton, Lolo—Folly, Oklahoma City, Okla.
Cox Family—Orph., Marion, O.
Cox, Ray—Temple, Rochester, N. Y., Hammerstein, N. Y. C., 24-29.
Crane and Finlay—Waterloo, Waterloo, Ia.
Crane, Mr. and Mrs. Gardner—Columbia, St. Louis, Mo., Maj., Milwaukee, Wis.

CRESSY, WILL M., AND BLANCHE DAYNE—Columbia, Cinti., Mary Anderson, Louisville, Ky., 24-29.

Cross and Josephine—Maj., Chgo.
Crouch and Welch—Orph., Birmingham, Ala.
Cubanola Trio—Gash and Kedrill, Chgo.
Cummings, Grace—Maj., Ft. Worth, Tex., Maj., Dallas, 24-29.
Cunningham and Marion—Columbia, Cinti., Orph., Evansville, Ind., 24-29.
Dagwell Sisters—Orph., Ogden, U., Orph., Denver, Colo., 24-30.
Daily Bros.—Main St., Fall River, Mass.
Daie and Boyle—Maryland, Baltimore, Trent, Trenton, N. J., 24-29.
Daly and O'Brien—Temple, Grand Rapids, Mich.
Darmody—Orph., Lima, O.
Davis, Edwards—Temple, Rochester, N. Y., Poli's, Worcester, Mass., 24-29.
Dazie, Mlle.—Hippo., Cleveland, O.
De Cotret and Rose—O. H., Biddeford, Me.
De Faye Sisters—Wash., Spokane, Wash.
De Fur, Chas. and Lillian Estes—Orph., Newark, O., 17-19, Orph., Mt. Vernon, 20-22.
De Groote, Ed and Leah—Gem, Canton, Miss.
De Groote and Langtry—Maj., Montgomery, Ala.
De Haven and Sydney—Poli's, Springfield, Mass.
De Maret, Cline and Cutler—Keith's, Phila.
De Mont, Robt.—Bennett's, Hamilton, Can.
De Mora and Graceta—Bijou, Flint, Mich.
De Renza and La Due—Grand, Syracuse, N. Y.
De Veaux, Wells G.—Pantages', Seattle, Wash.
De Velde and Zelda—Maj., Seattle, Wash.
De Villis—O. H., Perry, N. Y.
De Witt, Young, and Sister—Victoria, Buffalo, Md.
De Wolfe, Lanier and Linton—Whitney, Detroit, Mich.
Deaman, Louise—New Sun, Springfield, O.
Diamond and Beatrice—Colonial, Indianapolis, Ind.
Dilla and Templeton—Wm. Penn, Phila.
Doherty and Harlowe—Bennett's, Montreal, P. Q.
Doherty Sisters—Orph., 'Frisco, Cal.
Dollar Troupe—Keith's, Boston, Mass.
Donald and Carson—Maj., Chgo.
Donovan and Arnold—Orph., Denver, Colo.
Doris and Mr. Cool—Keith's, Boston.
Dooley, J. Francis—Victoria, N. Y. C.
Dooley and Sayles—Grand, Pittsburgh, Pa.
Downs, T. Nelson—Colonial, N. Y. C.
Doyle, Patsy—Mary Anderson, Louisville, Ky.
Drew, Lowell and Esther—Empire, Milwaukee, Wis.
Dreyer and Dreyer—New, Pensacola, Fla.
Duncan, A. O.—Alhambra, N. Y. C.
Dunedin Troupe—Gaiety, Phila., Pa.
Dunlap, Dagmar—Maj., Houston, Tex.
Dunn, Arthur, and Glanier, Marie—Orph., Omaha, Neb.
Dupres, Fred—Poli's, Springfield, Mass., Jacques, Waterbury, Conn., 24-29.
Dupres and De Yoe—Robinson, Cinti., O.
Dyllyn, G. Bernard—Ideal, Victor, Colo.
Edwards, Gus—Bronx, N. Y. C.
Edwards, Gus—Orph., Portland, Ore.
Edwards, Tom—Orph., Bklyn.
El Cota—Greenpoint, Bklyn.
Eldee and Clifton—Pantages', Tacoma, Wash., Pantages', Portland, Ore., 23-29.
Elite Musical Four—Star, Waverly, R. I.
Elmore and Bartlett—Pastime, Lewistown, Pa.
Emerson and Baldwin—Pavilion, Glasgow, Scot., Feb. 7-19.
Emmett, Gracie—Bronx, N. Y. C., 5th Ave., N. Y. C., 24-29.
Emmett and Lower—Comique, Buffalo, N. Y.
Empire City Quartette—American, N. Y. C.
Empire Comedy Four—Empire, New Cross, Eng., Empire, Stratford, 24-29, Empire, Shepherd's Bush, 31-Feb. 5.
Ernests, The—Maj., Johnstown, Pa.
Esse, Leonard and Louie—Maj., Montgomery, Ala.
Evans, Geo.—Grand, St. Louis, Mo., 24-29.
Excels and Franks—Hathaway's, Brockton, Mass.
Exposition Four—Victoria, N. Y. C.
Fadettes, The Boston—Bennett's, Montreal, P. Q.
Fairchild, Lucius, and Helen Van Buren—New Murray, Richmond, Ind.
Farley and Dugan—Bullock's, Prov., R. I.
Farrell-Taylor Trio—Bennett's, Montreal, P. Q.
Fay, Two Coleys and Fay—Orph., Los Angeles, Cal.
Fave, Elsie—Orph., St. Paul, Minn., Bijou, Winnipeg, Man., 24-29.
Felix and Barry—Orph., Des Moines, Ia.
Fielding, Mr. and Mrs. Harry—Bullock's, Providence, R. I.
FIELDS, W. C.—Temple, Detroit, Mich., Temple, Rochester, N. Y., 24-29.
Fiquets, The—Proctor's, Newark, N. J.
FISHER, MR. AND MRS. PERKINS—Keith's, Boston.
Fitzgerald, Michael E.—Cook's, Rochester, N. Y.
Fitzpatrick and Madden—Keith's, Phila.
Florence, American, Troupe—Temple, Grand Rapids, Mich.
Foggy and Algey—Orph., Des Moines, Ia.
Foree, Johnny—Traymore Casino, Baltimore, Md.
Fowler, Bertie—Plaza, N. Y. C.
Fox, Harry, and Millership Sisters—Orph., Oakland, Cal.
Fox, Imro—Shea's, Buffalo, N. Y.
Foy, Margaret—Academy, Suffolk, Va.
Frames, Corrinne—Poli's, Springfield, Mass.
Francellas, Great—Family, Fargo, Mich.
Franklin, Irene, and Bert Green—Bronx, N. Y. C.
Franks, Two—Bijou, Hancock, Mich.
Franz, Edith and Sieg—America, E. Liverpool, O.
Frazer Trio—Orph., Zanesville, O.
French, Henri—Keith's, Cleveland, O.
Frey, Fred—Patten, Pa.
Frobel and Ruge—O. H., Kansas City, Mo.
Fuller, Lal—Keith's, Boston.
Futurity Winner—Colonial, N. Y. C.
Galetti's, Fred, Monkeys—Poli's, Scranton, Pa.
Gallander—Wm. Penn, Phila.
Gardner, Bernard—Arcade, Toledo, O.
Gardner and Golder—Grand, Portland, Ore.
Gardner and Stoddard—Alhambra, London, Eng., Dec. 6-Feb. 7.
Gardner and Vincent—Keith's, Providence, R. I., Keith's, Yonkers, N. Y., 24-29.
Garson, Marion—Temple, Detroit, Mich., Temple, Rochester, N. Y., 24-29.
Gay Sisters, Three—Gem, Washington C. H., 17-19, Gem, Lancaster, Pa., 20-22.
Gennaro's Band—Maj., Kalamazoo, Mich., Bijou, Battle Creek, 24-29.
Georgalas, The—Victoria, Balto., Md.
Georgia Campers—Scenic, Chelsea, Mass., Hub, Boston, 24-29.
Gibbon Sisters—American, Boston.
Girls from Melody Lane—Orph., Minneapolis, Minn.
Glose, Augusta—Maryland, Balto.
Goldsmith and Hoppe—Temple, Grand Rapids, Mich.
Gordon, Cliff—American, Boston.
Gordon-Eldrid Co.—Keith's, Columbus, O.
Gordon, Eleanor—4 O. H., Pittsburgh, Pa.
Gordon, Pirkens and Co.—Greenpoint, Bklyn.
Gordon and Marx—Family, Lafayette, Ind.
Gordons, Bounding—Maj., Chgo.
Granville, Bernard, and Wm. P. Rogers—Poli's, New Haven, Conn., Poli's, Hartford, 24-29.
Grant, Alf.—Maryland, Balto., Md.
Greatrix, Helene—Keith's, Phila.
Greene, Emily Erickson—Orph., St. Paul, Minn., Orph., Minneapolis, Minn., 23-29.
Grigolati's Aerial Ballet—Bennett's, Montreal, P. Q.
Gruber, Capt. and Miss Adelina—Chase's, Washington, D. C.
Gruber, Max—Chase's, Washington, D. C.
Gruber and Kew—Crystal, No. Platte, Neb., 17-19, Edison, Hastings, Neb., 20-22.
Guertin, Louis—Bijou, Winnipeg, Can.
Haines and Vidocq—Poli's, Worcester, Mass., Poli's, Springfield, Mass., 24-29.
Hague and Herbert—Keeney's, N. Y. C.
Hamlins, The—Hathaway's, New Bedford, Mass.
Hammonds, The—Vinton, Ia.
Hamilton, Estella B.—Star, Chgo.
Hampton and Bassett—Blaney's, New Orleans, La.
Hanvey and Bayliss—Blaney's, New Orleans, La.
Harmonious Four—Gem, St. Louis.
Harned, Virginia—Maj., Chgo.
Harrigan, Frank and Sadie—Poli's, New Haven, Conn.
Harrington, J. W.—Maj., Ft. Worth, Tex.
Harvey, Elsie—Maj., Seattle, Wash.
Hathaway and Siegel—Maj., Butte, Mont.
Hawthorne and Burt—Keith's, Boston.
Hawthorne, Hilda—Shea's, Toronto, Ont.
Hayles, The—Arcade, Minot, N. D.
Hayman and Franklin—Hippo., Paisley, Eng., 24-29, Hippo., Hamilton, Eng., 31-Feb. 5.
Hayward and Hayward—Colonial, Norfolk, Va., 29, Grand, O. H., Syracuse, N. Y., 24-29.
Hearn and Butler—Colonial, Lawrence, Mass., Hathaway's, Lowell, Mass., 24-29.
Held, Jules—Red Mill, Binoennes, Ind., 16-19, Lyric, Robinson, Ill., 20-22.
Herman, Dr.—Maryland, Baltimore, Md.
Hermany's Dogs and Cats—Orph., Harrisburg, Pa.
Herrmann, Adelaide—Bennett's, Ottawa, Ont.
Herzog's Horse Show—Shea's, Toronto, Ont.
Hess and Gibbs—Orph., No. Bay, Ont.
Hickey Bros.—Temple, Ft. Wayne, Ind.
Hickman Bros.—Maj., Seattle, Wash.
High Life in Jail—Colonial, N. Y. C.
Hill and Whitaker—Empire, Hackney, Eng., Coliseum, London, Palace, Bristol, 24-29.
Hill, Cherry and Hill—Keith's, Phila.
Hoey and Lee—Proctor's 5th Ave., N. Y. C.
Hoey and Mozar—American, San Francisco.
Holdsworth, The—Poli's, Bridgeport, Conn., Poli's, Worcester, Mass., 24-29.
Holdsworths, The—Poli's, Bridgeport, Conn.
Holloways, The—Keith's, Phila.
Holmes Bros.—Comedy, Chgo.
Holt, Edwin and Co.—Orph., Kansas City, Mo.
Hood, Sam—Orph., Champaign, Ill.
Hoops, Hammond—Orph., Des Moines, Ia., 24-29.
Hopkins and Axtell—Orph., Ogden, Utah.
Horton and La Triska—5th Ave., N. Y. C., Colonial, Lawrence, Mass., 24-29.
Houston, Fritz Ryan, and Napanee—Bijou, Dubuque, Ia.
Houston, Fritz Ryan—Bijou, Dubuque, Ia.
Howard, Bernice—Majestic, Galveston.
Howard Bros.—Orph., Harrisburg, Pa., G. O. H., Pittsburgh, Pa., 24-29.
Howard and Collinson—Poli's, Springfield, Mass., Poli's, Worcester, Mass., 24-29.
Howard and Howard—Orph., Omaha, Neb., Orph., St. Paul, Minn., 24-29.
Hughes, Johnnie—Orph., Trinidad, Colo.
Hughes Musical Trio—Temple, Ft. Wayne, Ind., Temple, Grand Rapids, Mich., 24-29.
Huntings, Four—Proctor's 5th Ave., N. Y. C.
Hyams and McIntire—Maj., Milwaukee, Wis.
Hylands—Lyric, Dallas, Tex.

INGRAM, BEATRICE—Maj., Johnstown, Pa., Poli's, Hartford, Conn., 24-29.
Ishikawa Japs—Electric, Tarrytown, N. Y.
Italian Trio—Temple, Rochester, N. Y.
Ito, Girl Mentalist—Lyric, Robinson, Ill.
Jackson, Arthur J.—Maj., Danbury, Conn.
Jackson, Harry and Kate—Maj., Colorado Springs, Colo.
Jackson, Ollie—Orph., Minneapolis, Minn.
Jacobs and Hottinger—Unique, Chgo.
Jacobs and Sardell—Chutes, 'Frisco.
Jansell, Sadie—Alhambra, N. Y. C.
Jarvis, Mann and Jurende—Pantages', Kansas City, Mo.
Jarvis and Martyn—Metropolitan, Oklahoma City, Okla.
Johnstons, Musical—Hippo., Cleveland, O., Bennett's, Hamilton, Can., 24-29.
Jones and Deeley—Poli's, Bridgeport, Conn.
Jones and Grant—American, Boston.
Jones and Mayo—Orph., Des Moines, Ia., Orph., Sioux City, Ia., 24-29.
Jones and Whitehead—Gem, Newark, N. J., 17-31.
Jordans, Four—Wilson, Chgo.
Jordons, Firing—London, Eng.
Joy, Josephine—Proctor's, Albany, N. Y.
Kaimar, Bert, and Jessie Brown—Maryland, Baltimore, Md.
Kamplin and Bell—Arcade, Washington, D. C.
Kane, Leonard—Maj., Des Moines, Ia.
Kaufman, Reba and Inez—Orph., Budapest, Hungary, 1-31.
Keane, J. Warren and Co.—Airdome, Chattanooga, Tenn.
Keatons, Five—Chase's, Washington, D. C.
Keeley Bros.—Hansa, Hamburg, Ger., 1-31, Central, Magdeburg, Ger., Feb. 1-15.
Keife, Zeno—Orph., Savannah, Ga.
Keim, Adelaide—Alhambra, N. Y. C.
Kelbermann, Annette—Temple, Detroit, Mich.
Kelly and Wait—Trocadero, Chgo.
Kelly and Wilder—Chase's, Washington, D. C.
Kelley and Wentworth—Unique, Minneapolis, Minn., Maj., Butte, Mont., 29-4.
Kelly, Joe K.—Trocadero, Chgo.
Kelly, Walter C.—Orph., Butte, Mont., Orph., Spokane, Wash., 24-29.
Kennedy and Lee—Princess, Columbus, O.
Kenna, Chas.—Orph., Spokane, Wash., Orph., Seattle, Wash., 24-29.
Kenton, Dorothy—Calais du Beaux Arts, Monte Carlo, France, 20—Indefinite.
Kimball and Donovan—Victor, Chippewa Falls, Wis.
King, Violet—Orph., Sioux City, Ia.
King, Hetty—Shea's, Buffalo.
Kitamura Japs—Maryland, Baltimore, Md.
Klindt Bros.—Mary Anderson, Louisville, Ky.
Kluc Sisters, Three—Mary Anderson, Louisville, Ky.

KNIGHT, HARLAN E., AND CO.—Keith's, Cleveland, O.
Kohler and Adams—Maj., Palace, Phila.
Kokin, Mignonette—Grand, Pittsburgh.
Komers Bros.—Poli's, New Haven, Conn., Bronx, N. Y. C., 24-29.
Kramer and Ross—Orph., Ogden, U.
Kramer, Annie and Maude—Her Majesty's, Walsall, Eng., Grand, Birmingham.
Krano Bros.—Hippo., Dallas, Tex.
Kurtis, Wm. J.—Wm. Penn, Phila.
La Clair and West—Howard, Boston.
La Danseuse—Plaza, N. Y. C.
La Mera Duo—Family, Pittsburgh.
La Monte, Frank—New Star, Trenton.
La Mount, Harry H.—Shea's, Toronto, Can.
La Petite Revue—Orph., Memphis, Tenn., Orph., New Orleans, 24-29.
La Vine, Gen. Ed.—Orph., Omaha, Neb.
Lady Betty, Monkey—Grand, Syracuse, N. Y.
Lane and O'Donnell—Maj., Chgo.
La Shea—Pekin, Chgo.
Lasere, Fred—Temple, Grand Rapids, Mich.
Laveen, Cross and Co.—Orph., Spokane, Wash.
Lane and O'Donnell—Maj., Chgo.
Lashwood, Geo.—American, Chgo.
Lasky's At the Country Club—Grand, Indianapolis, Ind., Orph., Cinti., O., 24-29.

LASKY'S PIANOPHIENDS—Greenpoint, Bklyn., Orph., Allentown, Pa., 24-29.
Lasky's At the Waldorf—Poli's, Worcester, Mass., Poli's, Hartford, Conn., 24-29.
Lasky's Imperial Musicians—Keith's, Boston, Keith's, Phila., Pa., 24-29.
Lasky's Twentieth Century—Poli's, Bridgeport, Conn., Trent, Trenton, N. J., 24-29.
Laroia, Colonial, Indianapolis, Ind.
Latina, Mlle.—Springfield, Ill., 17-19, Bijou, Decatur, 20-22.
Lawrence and Carrol—Lyceum, Ft. Williams, Can.
Lawrence, Wm.—Lyceum, Toledo, O.
Le Dent, Frank—Moss and Stoll Tour, London, Eng.
Leightons, Three—Alhambra, N. Y. C.
Lena, Lily—Shea's, Toronto, Ont.
Leo, Arthur—Amuse U, Jacksonville, Fla.
Leo, Jolly Old South, Boston.
Leonard, Chas. F. Family, Monessen, Pa., 17-19, Family, Donora, 20-22.
Leonard, Eddie, and Mabel Russell—Grand, Evansville, Ind., Orph., Memphis, Tenn., 24-29.
Leonard and Anderson—Temple, Detroit, Mich.
Leroy and Clayton—American, N. Y. C.
Leroy, Edith—American, Chgo.
Leslie, Bert—Orph., Spokane, Wash., Orph., Seattle, Wash., 24-29.
Leslie, Geo. W.—Gem, Minneapolis, Minn.

LESTER, GREAT—Keith's, Prov., R. I., Shea's, Buffalo, N. Y., 24-29.
Lester, Harry B.—Keith's, Boston.
Levino, Dolph and Susie—Washington, Spokane, Wash.
Levitt and Falls—Gem, Meridian, Miss.
Levy, Bert—Victoria, N. Y. C.
Liebert, Sam and Co.—Bijou, Jackson, Mich.
Lind, Homer—Maryland, Balto., Proctor's 5th Ave., N. Y. C., 24-29.
Livingston, Dave and Co.—Arcade, Toledo, O., Auditorium, Cinti., O., 24-29.
Lloyd, Alice—Orph., Oakland, Cal.
Lloyd, Mr. and Mrs. Hugh—Keith's, Boston.
Loissett—Orph., Lincoln, Neb.
Loraine, Oscar—Proctor's, Albany, N. Y.
Loretta, Miss Alice—Am. Music Hall, Boston.
Lucas, Ed. and Hazel—Lyric, Waco, Tex.
Lucas, Jimmie—Columbia, St. Louis, Maj., Milwaukee, Wis., 23-29.
Lucier, Lucy, and Chas. Elsworth—Bijou, Lansing, Mich.
Lukas, Alexander—Hippodrome, Norwich, Eng., Hippo., Ipswich, 24-29.
Lukushimas, The—Empire, Glasgow, Scot., Empire, Belfast, Ireland, 24-29.
Lurky and Yoast—Bastable, Syracuse, N. Y., Francais, Montreal, P. Q., 24-29.
Lyall and Raeburn—Orph., Portsmouth, O.
Lynch, Dick—Bennett's, Montreal, P. Q.
Lyons and Yasco—Poli's, Bridgeport, Conn.
Mable and Weis—Hathaway's, Lowell, Mass.
Mack and Gardner—Cook's, Rochester, N. Y.
Mack and West—Cummings', Fitchburg, Mass.
Mack, Bonl—Orph., Marion, O., 17-19, Orph., Mansfield, 20-22.
Mack, Wilbur, and Nella Walker—Grand, Evansville, Ind., Mary Anderson, Louisville, Ky., 24-29.
Madden and Fitzpatrick—Keith's, Phila.
Magosse—American, N. Y. C.
Maguire, H. S., and Horse—Blaney's, New Orleans, La.
Makerenka Troupe—Shea's, Toronto, Ont.
Makiro and Co.—New Murray, Richmond, Ind.
Mallia and Bart—Grand, Syracuse, N. Y.
Mansfield Bros.—Arcade, Toledo, O.
Mantell's Mystic Maids—Orph., Billings, Mont.
Marabini, Luigi—Keith's, Boston.
Marcel and Boris—Alhambra, N. Y. C.
Mareena, Nevaro and Mareena—Grand, Pittsburgh, Pa.
Marion and Ryall—Temple, Ft. Wayne, Ind.
Marke, Dorothy—Proctor's, Jersey City, N. J.
Mario Trio—Keith's, Providence, R. I.
Marshall Bros.—Family, Gloversville, N. Y.
Martha, Mlle.—Queen, San Diego, Cal.
Martiere, Laura—Orph., Oil City, Pa., 17-19, Orph., Franklin, Pa., 20-22.
Martinette and Sylvester—Orph., Des Moines, Ia., Orph., Minneapolis, Minn., 24-29.
Martin, Dave and Percie—Pantages', Spokane, Wash.
Massey and Kramer—Gillette, Findley, O.
Mathieus, The—Cumings, Fitchburg, Mass.
Mayvilles, The—American, N. Y. C.
McCaffrey and La Salle—Maj., Galveston, Tex.
McCane, Mabel—Orph., Lincoln, Neb.
McConnell Sisters—Orph., Spokane, Wash., Orph., Seattle, 23-29.
McConnell and Simpson—Haymarket, Chgo., Maj., Milwaukee, Wis., 24-29.
McDowell, John and Alice—Lyric, Ft. Arthur, Tex.
MacDowell and Trescott—Majestic, Houston, Tex., Maj., Galveston, 24-29.
McGregor, Sandy—Bullock's, Prov., R. I.
McClellan-Carson Duo—Plaza, N. Y. C.
McKay and Cantwell—Keith's, Prov., R. I.
McKenzie, Beatrice, and Walter Shennon—Colonial, Indianapolis, Ind.
McNallys, Four—American, N. Y. C.
McNaughtons, The—Orph., Oakland, Cal.
McSorley and Eleanor—Fritz, Portland.
McVey, Babe—Huber's 14th St., N. Y. C.
Melnotte Twins and Clay Smith—Shea's, Buffalo, N. Y., Greenpoint, Bklyn., 23-29.
Melville and Higgins—Orph., Los Angeles.
Merril and Otto—Proctor's, Newark, N. J.
Merritt, Hal—Orph., New Orleans, La., Lyric, Mobile, Ala., 23-29.
Miette' Dogs—Maj., Ft. Worth, Tex.
Miller, S. Kent, Co.—Chase's, Washington, D. C.
Milligan, Swat—Colonial, Lawrence, Mass.
Millman Trio—Orph., Omaha, Neb., Orph., Sioux City, Ia., 24-29.
Minar, Miss—Victoria, N. Y. C.
Moffat, Marg. and Co.—Alhambra, N. Y. C.
Montgomery, Marshall—Maj., Mobile, Ala.
Montgomery and Moore—American, Chgo.
Montrose Troupe—Maj., Seattle, Wash.
Moore, Carlyle, and Ethelyn Palmer—Maj., Butte, Mont., Orph., Spokane, Wash., 24-29.
Moore, George Austin—Trent, Trenton, N. J.
Moore, Mabel Valentine—Bijou, Atlanta, Ga.
Moore, Tom and Stasia—Queen, San Diego, Cal.
Moran and Wiser—Empire, Sunderland, Eng., 17-22, Grand, Birmingham, 24-29.
Morichini, Mauricia—Orph., Des Moines, Ia.
Morrell, Frank—Shea's, Buffalo, N. Y.
Morris, Mildred, and Co.—Maj., Milwaukee, Wis.
Morrissey Sisters and Brothers—Orph., Bklyn.
Morton, Ed.—Shubert, Utica, N. Y.
Morton-Jewell Co.—Orph., Bklyn.
Mozart, Fred and Eva—Family, Clinton, Ia.
Mudge, Eva—Maj., Galveston, Tex.
Mullini Trio—Marlowe, Chgo.
Murdos, The—Maj., Dallas, Tex.
Murphy, Mr. and Mrs. Mark—G. O. H., Syracuse, N. Y., Keith's, Phila., Pa., 24-29.
Murphy, W. H., and Blanche Nichols—Keith's, Boston.
Murray and Mack—American, St. Louis, Olympic, Chgo., 24-29.
Murray, Marion, and Co.—Colonial, Lawrence, Mass.
Myosotis Sisters—Orph., New Orleans, La.
Naden, Lew—New Robinson, Cinti.
Nawn, Tom, and Co.—Shea's, Buffalo, N. Y.
Neapolitans, The—Bennett's, Montreal, P. Q., Colonial, Lawrence, Mass., 24-29.
Nelson, Chas., and Co.—Bullock's, Providence, R. I.
Nelson and Otto—Orph., Harrisburg, Pa., Orph., Norfolk, Va., 24-29.
Newell and Niblo—5th Ave., N. Y. C.
Newbold and Carroll—American, Chgo.
Newman's, The—Orph., Cambridge, O.
Nichols, Nellie V.—Trent, Trenton, N. J.
Nichols, Nelson and Nichols—Maj., Little Rock, Ark.
Norman, Mary—Maj., Chgo.
Normans, Juggling—Keith's, Columbus, O.
Nosses, Six—Poli's, New Haven, Conn., Poli's, Bridgeport, 24-29.
Nugent, J. C.—Orph., Harrisburg, Pa., 24-29.
O'Day, Ida—Orph., Los Angeles, Cal.
Oliva—Poli's, Wilkes-Barre, Pa.
Ohlemahn Trio—Arcade, Toledo, O.
Olcott, Charlie—Maj., Birmingham, Ala.
Onthank and Blanchette—Princess, Columbus, O.
Operatic Festival—G. O. H., Pittsburgh, Vaudeville Theatre, Rochester, N. Y.
Orbasany's Cockatoos—Maj., Sioux Falls, S. D.
Orpheus Comedy Four—Chutes, 'Frisco.
Orth and Fern—Keith's, Prov., R. I.
Osborn, Teddy and Potts—Orph., Chillicothe, O.
Otto Bros.—Greenpoint, Bklyn.
Osays, The—Maj., St. Paul, Minn.
Palfrey and Lavey—Shea's, Toronto, Ont.
Pantzer, Lena—Columbia, Cinci.
Pantzer, Willy and Co.—Orph., 'Frisco, Cal.
Parent and Barrett—Yale, Kansas City, Mo.
Parry, Charlotte—Victoria, N. Y. C.
Parris, Jr., Geo. W.—Luna, Sharon, Pa.
Patrice—Orph., New Orleans, La.
Pecks, Four—Lyric, Galveston, Tex.
Peltier, Joe—Gaiety, Toronto, Can.
Pelzer and White—Maj., Dallas, Tex.
Platte, The Violonist Girl—Princess, Columbus, O.
Pinnkett and Ritter—Gem, Canton, O., 17-19.
Post and Gibson—Chippewa Falls, Wis.
Potts Bros.—Bennett's, Montreal, P. Q., Bronx, N. Y. C., 24-29.
Price, John R. and Ida E.—Auditorium, Phila., 24-29.
Primrose, Four—Family, Moline, Ill., 17-19, Family, Clinton, Ia., 20-22.
Pringle and Whiting—Shea's, Toronto, Ont.
Probst—Grand, Portland, Ore.
Pucks, Two—Keith's, Phila.
Quigley Bros.—Bennett's, Hamilton, Can.
Racketts, The—Mary Anderson, Louisville, Ky.
Radlin, Jerome—Cobalt, Cobalt, Ont.
Rae and Broeche—Poli's, Wilkes-Barre, Pa.
Rajah, Princess—Colonial, N. Y. C.
Rajan, John—Star, Dubois, Pa.
Rastus and Banks—Pavilion, Glasgow, Scot., 17-22, Hippodrome, Ilford, London, Eng., 24-29.
Rawson and June—American, Boston.
Ray and Nice—Bennett's, Ottawa, Ont., Bennett's, Montreal, P. Q., 24-29.
Raymond, Alice—Empire, Holloway, Eng.
Raymond, Ruby—Orph., Atlanta, Ga., Lyric, Dayton, O., 24-29.
Raymond and Harper—Hippo., Harrisburg, Pa.
Redding, Francesca—Wm. Penn, Phila.
Redford and Winchester—Keith's, Prov., Orph., Ottawa, Ont., 24-29.
Reed Bros.—Orph., Spokane, Wash., 23-29.
Reed and Earl—O. H., Uvalde, Tex.
Rees Bros.—Orph., Spokane, Wash., 24-29.
Reid Sisters—American, N. Y. C.
Reidy and Currier—Keith's, Providence, R. I.
Reilly, Pat, and Co.—Young's Pier, Atlantic City, N. J.
Remington, Mamie—Wm. Penn, Phila.
Renards, Three—Hathaway's, Lowell, Mass.
Renee Family—Arcade, Toledo, O.
Reno and Asro—Bullock's, Prov., R. I.
Rianos, Four—5th Ave., N. Y. C.
Richardsons, The Three—Bijou, Decatur, Ill., New Majestic, St. Louis, Mo., 24-29.
Richmond, Laura—Circuit, Tacoma, Wash.
Roberts, Hayes and Roberts—Maj., Houston, Tex.
Roberts, R. A.—Plaza, N. Y. C.
Robison, Bobbie and Hazelle—Gaiety, Port Arthur, Ont., Can.
Robyns, Mr. and Mrs.—Bijou, Battle Creek, Mich.
Rocamora, Susanne—Maj., Johnstown, Pa., Orph., Harrisburg, 24-29.
Rogers, Will—Greenpoint, Bklyn.
Rolfe's, B. A., Leading Lady—Orph., Bklyn.
Romaine, Manuel—Wm. Penn., Phila.
Romola, Bob—O. H., Bellefonte, Pa., 17-19, Pastime, Lewistown, 20-22.
Rosaires, The—Habanera Theatre, Havana, Cuba, 24-29.
Rossards, The—Lyric, Muskogee, Okla.
Rubens, T.—Columbia, Cinti., O.
Russell and Held—Empire, Finsbury Park, W. England, 17-22, Coliseum, Glasgow, Scot., 24-29.
Rutherford, Jim H.—Maj., Seattle, Wash.
Rutledge, Frank, and Co.—Family, Uniontown, Pa.
Ryan and Douglas—Kenyon, Allegheny, Pa., 24-29.
Ryan and Richfield Co.—Kenyon, Allegheny, Pa., 24-29.
Ryan and White—5th Ave., N. Y. C.

RYAN, THOMAS J., AND MARY RICHFIELD—5th Ave., N. Y. C., Poli's, New Haven, Conn., 24-29.

SABELL, JOSEPHINE — Palace, London, Eng., 1-31.
Sandberg and Lee—Orph., Portland, Ore.
Sanford, Jere—Slittner's, Chgo., Crystal, Milwaukee, Wis., 24-29.

(*Continued on page 28.*)

Among Agents and Producers

Byers and Hermann will present their new act entitled The Clown's Dream, in four scenes, at Proctor's Theatre, Albany, N. Y., Jan. 17-22.

Bert S. Frank, presenting Anna Jordan and co. in before the Play, is now playing W. V. A. time, booked by their special agent, A. E. Meyers.

The American Trio, a new male variety act, opened at Niagara Falls, N. Y., Jan. 10. They are booked over the Sun time.

J. Royer West and Ida Van Siden are doing a new comedy musical act in one in the "break in" houses and expect to play New York shortly.

Emil Hoch will shelve his latest sketch, The Tale of a Coat, and return to his former success, Mlle. Ricci. He will be supported by Antoinette Smart.

Mildred Lowell, who is now filling her fifteenth week successfully in vaudeville in one of the most laughable skits of the season, entitled What Would You Do? with the Gordon Pickens co., who by the way are booked solid, is delighting both press and public. She has had a new sketch finished for her by one of our ablest authors, which she will try out at the end of the season, called The Jolliest Girl, and if it proves the right vehicle, she will take it over the Majestic Circuit, where Miss Lowell is already an established favorite.

Artie Hall, after a long rest, has re-entered the vaudeville field, with an entirely new act. She was at the Howard, Boston, recently, singing with great success Chris Smith's comedy coon song, "Come After Breakfast."

Sid Horner's Minstrels, a miniature "burnt cork" show, which runs about twenty minutes, have just opened at Poli's New Haven Theatre, and will play all houses on the circuit.

Joe Morris opened at Poli's Theatre, New Haven, recently in a new act by Charles Horwits, entitled Bradley from Wall Street. Mr. Morris was a feature of the Too Many Wives company this season, and when the company closed recently commissioned Mr. Horwits to write him an act. Before that he was identified with vaudeville in the capacity of singing comedian and parodist. He is supported by two people, and from all reports the sketch is a big success and will shortly be seen on the big time.

Charles Loder, who made his first appearance recently at the Fifth Avenue Theatre Sunday performance, will shortly be seen on the big time with his new sketch. It is by Charles Horwits and entitled The Cobbler's Dream. At present he is playing the "break-in" time.

In connection with booking the Howard Athenaeum in Boston Phil Hunt will, commencing this week, also book vaudeville acts for the Bowdoin Square. The policy will be three a day. Mr. Hunt will move shortly from 1358 Broadway to the new Columbia Building, where he will branch out extensively with added houses and acts.

Mr. and Mrs. Neil Litchfield and daughter Abbie in Down at Brook Farm, revised and enlarged, with a miscellaneous first part added, are filling engagements in the South and West under the management of the American Lyceum Union and affiliated bureaus. Their time for season of 1910 and '11 is already sold.

It is reported that Ren Shields and Mike Simons have a new comedy act in preparation.

John C. Slavin will open at the Colonial Theatre on Jan. 24 in a new one-act comedy.

M. S. Bentham has booked Nellie McCoy for an appearance in vaudeville shortly.

Ella Snyder has been engaged by Joe Hart for his new act, Snap Shots. She to be featured in the co.

Charles Lovenberg has booked his Operatic Festival for a tour of the Orpheum circuit.

Albert Sutherland has secured a new ventriloquist who was "tried out" at Keith's Union Square Theatre recently. His name is The Great Howard, and his act is entitled The Doctor's Office.

Albert Sutherland has booked the La Vine-Cimaron Trio for a tour of the Orpheum circuit.

Sidney Toler produced a one-act playlet at Keith's Theatre, Portland, Me., week before last, with a cast of four persons, including Joseph Lawrence, Marie Pavey, Julia Noa and Mr. Toler. The author-actor did not name his sketch, but offered a prize of $25 to the person suggesting the best name for it. The scene was laid in a miner's cabin in Montana.

Benjamin P. Barnett produced a one-act playlet called A Fortunate Thief, at the Third Avenue Theatre. In the cast were Fred Cummins, George B. A. Glenn, Myra Brooks, and Frank Irwin.

M. S. Bentham will give John Slavin and his Girls their try-out at Yonkers this week, later placing the act on the Williams time.

The original act of Scamp Montgomery and Tony Pearl is being presented by M. S. Bentham on United time.

Nellie McCoy will be seen in a new single act for the first times in this city this week at the Victoria. She is booked through M. S. Bentham.

M. S. Bentham announces Williams and Van Alstyne, the song writers, in a presentation of their compositions at the Colonial Theatre this week.

Dan Burke and his Wonder Girls, including a company of eleven people, were scheduled to open at Poli's Theatre, Meriden, Conn., last week. This is a new novelty act of Mr. Burke's which is being booked through the offices of M. S. Bentham.

James Madison has just completed a new act for Calvin Demorest, the champion billiardist, entitled A Night in a Billiard Parlor. With Mr. Demorest will appear Albert G. Cutler and Harry Klein, two other noted billiard players, who with the star will offer an exhibition game of billiards during the action of the sketch. Burton L. Mank will play the part of a colored porter and will furnish the comedy in the presentation. The act was scheduled to open at Keith's Theatre, Philadelphia, last week. M. S. Bentham is doing the booking.

James Madison has just completed some new material for Jack Norworth and Al. Leech for their parts in The Jolly Bachelors.

A new monologue for Fred Dupree has just been completed by James Madison, the noted vaudeville writer.

James Madison has just finished new acts for Nat Carr, Mabel Johnson, Sam Morris, and the Avon Comedy Four.

Gertrude Hoffman did not produce her new act at Young's Pier Theatre, Atlantic City, N. J., last week because of the non-arrival of her special scenery. The act was scheduled to open last week.

Harry Von Tilzer plans to shortly enter the vaudeville field with a character singing act in which he will not render popular songs, but will endeavor to give an offering similar to that of Albert Chevalier, the English character singing artist.

Billie Burke is compiling an act to be called The Moving Picture Man, in which he will feature Geoff Phillips.

A new Scotch singing comedienne will make her debut at the American Music Hall the week of Feb. 7. She is Mamie Fenton and has been booked through the Morris' London office.

Al. Sutherland is booking Isabelle Evesson in a new vaudeville sketch, entitled A Proper Impropriety.

The Capati Brothers, a French comedy acrobatic team, will be seen for the first times in this country this week, opening on the Morris time.

Martin Beck exhibited his Herring-Curtiss aeroplane at the Orpheum Theatre, St. Paul, last week. He will send it over the Orpheum Circuit.

Joseph Hart has entered into an agreement with George V. Hobart whereby the former will have the exclusive rights to all of the vaudeville material the latter may write. Dinkelspiel's Christmas will be the first of these offerings, and it will be presented at the Fifth Avenue the latter part of this month. It is one of the sketches that was shown at one of the recent Lambs' Gambols.

Lillian Herlein, the prima donna, who has been scoring such a hit in The Rose of Algeria, will be seen in a vaudeville singing act shortly. Alf. T. Wilton is doing the booking.

Although Lottie Williams is having very great success in vaudeville, where she is appearing in Edmund Day's one-act play, On Stony Ground, she will have a new sketch next season. It is being written for her by Jerome H. Eddy and will be a novelty in its story and sensational mechanical effects. Miss Williams will impersonate two roles in the playlet, which is not yet named.

D. Orville Reese announces that he is soon to enter vaudeville in a "nifty" college singing act called The Senior Four, assisted by Daniel McGuire, William Cornell, and Lou Cassidy. The act is said to be full of action from start to finish and this, combined with real harmony, is bound to meet with success. This singing four will appear at the Frank Thielan vaudeville houses in Elgin, Aurora and Ottawa, Ill., soon.

James Young presented a new farce-comedy skit at the Fifth Avenue Theatre last Sunday (Jan. 16), entitled Wanted a Sister. The author is Rida Johnson Young.

Selma Herman, it is reported, is shortly to produce a new vaudeville act.

Bud Ross and Wilton Dale produced a new act at the American, San Francisco, last week.

J. B. Morris has removed his offices from the Shubert Building, 1416 Broadway, to suite 12, Broadway Theatre Building, 1441 Broadway.

Nellie McCoy, who has been one of the big hits in The Silver Star, resumed her vaudeville engagements (yesterday) Monday at Hammerstein's Victoria. She is under the management of M. S. Bentham, who has booked her for a long tour.

The Eight Holloways, booked for a tour of the Morris Circuit, arrived in town on Saturday on the S. S. "St. Louis." They do a wire and bicycle act.

VAUDEVILLE THEATRE OPERATIONS.

The Bijou Theatre, Reading, Pa., formerly a burlesque house, but for the past two years continuously and successfully operated as a vaudeville and moving picture theatre by the S. Lubin Circuit, has been closed temporarily for about six weeks. In the meantime extensive improvements will be made to the building, a new front added, the present seating capacity doubled by the enlargement of the auditorium, and the general appearance made up-to-date. When it is reopened it will be known under a different name, although Frank M. Erickson, to whom a great deal of credit is due for the success of the theatre, will be retained as manager.

The Star Theatre, San Antonio, Tex., is now booking through the Sullivan-Considine Circuit.

The Auditorium, at Nowata, Okla., will be converted into a vaudeville theatre shortly.

Cook and Delmore, a former vaudeville team, have leased and will manage a theatre at Port Arthur, Tex., devoting it to vaudeville.

W. B. Russell and S. J. Rosemond have disposed of their interests in the Lyric Theatre, Fort Smith, Ark., to the Hodgkins' Amusement Company of Joplin, Mo. For the present Mr. Russell will remain as manager.

It is rumored that the Orpheum Theatre, Lima, O., is to be enlarged and that a new balcony will be installed.

Hersker Theatre Co., with headquarters in Mahanoy City, Pa., closed their vaudeville houses at Hazleton, Chester, and Carbondale. Poor business is given as reason.

The Bijou, Albert Lea, Minn., has taken over vaudeville. See Vaudeville Correspondence.

The Wilson, Williamsport, Pa., has become a vaudeville house. See Vaudeville Correspondence.

The Royal, a former motion picture theatre at Findlay, O., will offer vaudeville after this week.

The Gem Theatre, Bangor, Me., closed Jan. 8 for repairs. It will reopen in about two weeks.

The Orpheum, Manitowoc, Wis., has reopened. See Vaudeville Correspondence.

The remodeling of the new Orpheum Theatre, Leavenworth, Kan., under the management of M. B. Shanburg, is progressing nicely. When completed it will be one of the most modern houses in the Middle West. An opening date early in February is looked for.

The Columbia, Bloomington, Ill., is another picture house to offer vaudeville. See Vaudeville Correspondence.

It is stated that the Broadway, the new Morris house, at Columbus, Ohio, will open April 1. James and Murphy are the lessees. The seating capacity is 1,500.

Popular priced vaudeville has been started at the Auditorium, Johnstown, Pa. See vaudeville correspondence.

The Clement Theatre, Dover, N. H., is closed and undergoing repairs.

The Majestic Theatre, Aurora, Ill., has closed on account of reported poor business.

VICTORIA.

Large audiences as usual attended the performances at the Victoria last week. Mlle. Mina Minar was the headliner (see New Acts). Others on the bill were: "Silvers" Oakley, assisted by Artie Nelson, Hetty King, Dr. Herman, Frank Morrell, Belle Blanche, the Flying Martins, and Wilson, comedy cyclist.

COLONIAL.

It was a big bill that Percy G. Williams offered his Colonial patrons last week, and the audiences (judging by Tuesday night) fully appreciated the excellent entertainment. Fannie Ward was the chief attraction, this being her vaudeville debut. (See New Acts.) Tom Edwards, the English ventriloquist, also made his metropolitan debut, and his work is reviewed under the same heading. B. A. Rolfe's latest musical production, The Leading Lady, had its second week in town, and, on the whole, scored a veritable "bull's eye." Marguerite Haney, who is featured in the presentation, fully deserves the honor, and it is her work and personality that holds the weaker parts of the skit together. Her dancing is far above par, and her vivacious personality is most contagious. The work of Ralph Lynn as the Earl and Ed Coleman as the man, William, is also deserving of praise. The novelty of the football number appealed strongly to the audience and caused much good merriment; but it is a pity that the chorus is not stronger vocally. Lillian Shaw played her second week here, and made an even bigger hit than during her first appearances. She had no new songs. Frank Morrell divided his time between this house and the Victoria, and, considering the strain of singing four times a day in the happy manner he assumes, he is deserving of more than ordinary credit. He had a new song, which made a strong appeal to the heart, and it should become a popular ballad for stage use, if not for general home singing. It is called "Your Mother Still Believes in You," and its theme is fully described in the title, while the air is quite harmonious. His other numbers included "To the End of the World With You," "Be Jolly, Molly," and "You For Me When You're Sweet Sixteen." Sadie Jansell, in second position, gave her imitations, and, judging by the reception of her offerings, vaudeville audiences are beginning to grow "some wise." Belle Hathaway's Monkeys opened, and the Spissell Brothers closed the bill, the latter act scoring a very heavy hit for the position.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Bransby Williams, the English character actor, last week continued the success of the British acts which William Morris has been bringing over from London. He is a master of Dickens characters. The Four Mortons, who seem like stock actors at the American, appeared in a new sketch and were as big a hit as ever. The Royal Pole team on bicycles were popular, and Sharp and Montgomery got a great deal of applause with their colored impersonations. Adamini and Taylor, Genaro and Bailey, and Sydney Drew in a better playlet than last week, added to the popularity of the bill.

John Hyams and Leila McIntyre appealed to the Majestic audiences last week, especially to an audience which filled the big auditorium Tuesday night, with even more success than last time they were here. Their exceedingly clever little comedy was appreciated with constant applause. Virginia Harned and her excellent little play added to the distinction of last week's bill, as well as to its popularity. World and Kingston seem to be increasing in favor here. In one of the best positions of the bill they were as big a hit as any other act. Insistent applause was responded to by Mr. World, with an exhibition of difficult steps instead of a speech. The clever comedy acrobatic act of the Artois Brothers was appreciated, also Ralph Hers in a good monologue. Other popular acts were Madeline Sacks, Agnes Scott, Merritt and Love, and Jesse Lasky's Country Club.

At the Majestic this week: George Beban, Marshall P. Wilder, Mary Norman, Paul Spadoni, Donald and Carson, Bounding Gordons, Carlin and Clark, Lane and O'Donnell, Cross and Josephine and others.

At the American Music Hall this week: George Lashwood, Hawaiian Trio, Edith Leroy, Staley and Birbeck, Newbold and Carroll and others.

Haymarket: Anna Laughlin, Warren and Blanchard, Tony Wilson and Heloise, Amoros Sisters and others.

Star: Mr. and Mrs. Gene Hughes, Bissett and Scott, Cavana, American Newsboys Four, Margaret Williams and Co., Four Mullers and others.

The new Trevett Vaudeville Theatre at Sixty-third Street and Cottage Grove Avenue, near the White City, will be opened Feb. 7. It has eighteen dressing rooms with shower baths, 1,200 seats, richly decorated smoking rooms and other first class appointments. It is owned by a company of which Ross L. Trevett, a capitalist, is the president. Many of the acts seen at the Majestic will be booked also at the Trevett. It cost about $150,000. S. W. Quinn, secretary of the company, will be manager.

The week of Jan. 24 will be a sort of baseball week with Joe Tinker, James Callahan and Silvers on the bill. Tinker will be in a sketch, Callahan in a monologue, and Silvers in his funny baseball act.

BALTIMORE.

Dr. Herman, the "Electro-Hypnotic Marvel," heads the Keith bill at the Maryland. Other artists are Alf Grant, Kitamura Japs, Bert Halmar and Jessie Brown, Bennett Trio, Dale and Boyle, Augusta Glose, and Homer Lind.

Billy W. Watson, with the Girls from Happyland, is at the Gayety, where he will be followed by the Reuts-Santley co.

Billy Watson's Own Big Show is at the New Monumental. Yankee Doodle Girls will follow.

Vaudeville and moving pictures are presented at the Wilson, Blaney's, Victoria, and Lubin's.

BOSTON.

Loie Fuller's Ballet of Light, so recently seen at the Back Bay Opera House, is the special feature of the week at Keith's.

Severin, the French pantomimist, is the chief attraction at the American Music Hall.

The Gibson Girls in Burlesque are the week's visitors at the Gaiety.

William's Imperials are at the Howard Athenaeum, with a house olio headed by the Ideals Trouge.

Miner's Americans are at the Columbia, where the special nights of the week are retained.

C. B. Arnold's Serenader Burlesquers are at Waldron's New Casino.

Manhattan Girls and double variety bills divide the interest at Austin and Stone's.

WASHINGTON.

The bill at Chase's commencing 17 presents Albert Chevalier, "the Workhouse Man," in repertoire containing his matchless portraits of unique and humorous London types of mankind; Cook and Lorange in musical hodge-podge; Spencer Kelly and Mamie Wilbur, presenting Melodies, Past and Present; Captain Gruber and Miss Adelina, exhibiting their acting elephant, Minnie, and trick horse and pony; "Cowboy" Williams in cannon ball feats, and S. Miller Kent and co. in the comedy, Sincerity, by Edgar Allen Woolf. Next week: Nat M. Wills, Eleanor Gordon, Joseph Sullivan and co., Five Armanis, the Vivians, and others.

Charles Robinson's Crusoe Girls are at the Gayety, appearing in two burlesques, the Trimming Shop and Solomon the Soldier, and olio. Prominent in the co. are Charles Robinson, Devine and Williams, Margaret Cushing, May Newward, Frank Smiley, and Dave Conroy. Next week, Girls from Happyland.

T. W. Dinkin's Yankee Doodle Girls are at the Lyceum Theatre, presenting two burlesques—A Wooden Venus and Up in the Air. In the co. are Robinson and Le Favor, the Seyons, Collins and Hawley, the Gladstone Sisters, Harry Hearn and Joseph Dixon, and Sadie Husted. Next week, Town Talk.

Manager Frank Weston presents newcomers at the Majestic in the Three Demons, cyclists; Freese Brothers, jugglers; Clarke Felgar, monologuer, and Mlle. Velasha, singing soubrette.

Manager William Airy, of the Virginia, announces James J. Callagan and co. and troupe of trained cats and dogs; Lou Hussey, musical artist, and James R. Stratford and Belle Williams, sketch artists.

PITTSBURGH.

The bill offered at the Grand this week includes Lovenberg's Operatic Festival, Connolly and Webb, Eleanore Gordon and co. in Tips on Taps, Galletti's baboons, Mignonette Kokin, Lou Anger, Mareena, Nevaro and Mareena, Vernon, the ventriloquist, and Dooley and Sayles.

Harry Williams' Academy has Town Talk, the feature of which is the two-act extravaganza, From Start to Finish.

The Mardi Gras Beauties, featuring Eugenie Fougere, is the attraction at the Gayety.

CINCINNATI.

The Orpheum had good business week of 9 with John C. Rice and Sally Cohen, Joe Welch, Kara, Staley and Birbick, Ward Brothers, J. W. Winton, Josephine Davis, and Rafaycite's dogs.

The Columbia had Tom Waters, Joe Hart's Bathing Girls, Three Californias (Girls, Mr. and Mrs. Gardner Crane, Carson and Willard, Jimmy Lucas, Donald and Carson, and Carlisle's Dogtown.

The new Empress had a prosperous week with Coin's dogs and seven other strong acts.

JERSEY CITY.

Miner's Americans played a return date at the Bon Ton Theatre 6-8 to good business, and the show (unchanged from last appearance here this season) gave satisfaction. The Jolly Girls came 10-12, to large patronage. The principal comedians are Kennedy and Evans, two old-timers. The olio is good. Williams' Imperials (return) 13-15. Moulin Rouge Burlesquers 17-19.

The Hudson Theatre (Union Hill) is drawing large houses, and there is some talk of increasing its seating capacity. The bill offered 10-15 is a corker, and was made up of the Lunette Sisters, Russell and co.'s Big Minstrels, Nita Allen and co., the Four Bianos, Frank Richards, Louise Montrose, the Powers Brothers, and Kusko and Fox.

William V. Jennings, manager of the Gibson Girls co., on the Eastern Wheel, has made application to form Jersey City Lodge of Elks.

Harry Rogers has been putting on new song numbers with The Jolly Girls co. at the Bon Ton.

The Academy of Music is still doing a top notch business with constantly changing moving pictures and vaudeville.

Keith-Proctor's is crowded daily with people who like vaudeville and pictures.

The Advertising Agents' ball takes place 24.

The Two Ashtons do a neat juggling act with The Jolly Girls co. Frank and Theresa Colton also loom up in a sketch.

PORTLAND, ORE.

The head line act on the bill at the Orpheum 3-8 was a delightful novelty act of the Eight Geisha Girls. The rest of the bill consisted of Brown, Harris and Brown; Kramer and Rose in a singing and dancing act, the Doherty Sisters, Anna and Lillian in song and dance, Jean Clermont's Burlesque Circus, Irene Romain, comedienne; Toki Mariati, juggler and wire walker.

The Romany Opera co. was the act featured at the Grand 3-8. Following came the Four Baltus, acrobats; Lee Cooper and Rosena Beleski in a thrilling dramalet, The Operator; Edgar Berger in an equilibristic act, Eckert and Francis in a skit, Wireless Telegraphy.

May Tully was featured at Pantages' 3-8 in the playlet, Stop, Look, Listen! Other attractions were: The Novelty Dancing Four, Valdare and Varno, cyclists; Davis and Thorndyke, song and dance artists; Del-A-Phone, impersonator; La Van Trio, gymnasts.

The second of the annual twin matinees was given by the T. M. A. Lodge, No. 36, at the Baker and Orpheum theatres, New Year's Eve, beginning at 11.30. The affair was an immense success, both theatres being packed to the doors, and the net receipts for the lodge amounted to $1,500. These unique affairs have now become an established custom in this city, and from all indications the next one will require at least three and may be more of the big theatres to hold the crowds. The opening address at the Baker was delivered by Attorney John M. Stevenson, and at the Orpheum by Frank Cudneberry, manager of the Grand Theatre.

At the Baker the following programme was rendered, every one in connection with both entertainments volunteering their services for the good cause: Madame Rascal and Her Famous Band, Arthur Huston, Kiernan, Walters and Kiernan; Orpheum Comedy Four, Brothers Whitman, Thelma De Verne and Ban, Jacobs and Sardel, Cora Hall, Hicker's Comedy Circus.

At the Orpheum the following bill was rendered: Monroe Hopkins and Lola Axtell, Arturo Bernardi, Dagwell Sisters, Ray Fern, Mr. and Mrs. Frederick Voelker, Gertrude Van Dyck, Una Clayton and co.

PROVIDENCE.

Matthew A. Henson, who claims to be the only civilized man to accompany Commander Peary to the North Pole, was at Keith's 10-15, and proved a strong feature of the bill. While lacking the qualifications of a lecturer he makes clear the experiences of the expedition which is very entertaining as well as educational. Jesse Lasky's Imperial Musicians brings forth some musicians of high calibre, the costuming and settings being a feature. Signor Trocate contributed another strong musical number with some remarkable selections on his vio-

lins. Charlotte Parry with her co. repeated her success of The Comstock Mystery, and Smith and Campbell had a new and clever dialogue. Lane and O'Donnell showed some new "stunts" as the Lunatic Tumblers, and the Four Koners Brothers introduced some skillful tricks of hoop juggling. Charles and Fanny Van Tom and Edith Almond, and Minnie St. Clair completed the bill.

Rube Dickinson led off at the Scenic with a good monologue. Ballow Brothers, musicians; Ascot and Eddy, comedy dancers; Paddy and Mabel Joyce in their Irish comedy sketch completed the bill.

At Bullock's Temple Fannie Hatfield and co. offered a clever sketch called Our New Butler. Following were: Elsa Ford, impersonator; Lorraine and Dudley, Hilton and Lewis, and Mordella.

Tom Gibbon and Miss Leslie featured at the Bijou in illustrated songs, while at the Nickel George Harrington and Bert Merrill pleased.

KANSAS CITY.

Another entertaining bill at the Orpheum 9-15 drew the usual big crowds and was enthusiastically received. The bill was another of the double headliner variety, Arthur Dunn and Marie Glazier sharing honors with Madame Mauricia Morichini. The first named were a distinct hit. Mr. Dunn's clever comedy winning many laughs, while Miss Glazier's assistance in the songs and dances also came in for applause. Madame Morichini pleased immensely in her several vocal selections, winning numerous encores. Other acts included Barnes and Crawford, "General" Edward Lavine, Berg's Six Merry Girls, Williams and Tucker and James F. McDonald, all of whom pleased.

The Globe had a well balanced bill headed by the Bella Italian Troupe of musical artists, which scored heavily. Other turns included Wentworth and Parsons, Genardo and Ross, Phil Loraine, the Leons, and Joe Reed.

At the Hippodrome Al. Ritchie, the strong man, was the feature of a bill that found much favor. The Philadelphia Midgets, George Searry, Professor Smith and the Hippodrome Band were other numbers.

NEW ORLEANS.

The American Music Hall presented the following bill 9-15: Clarice Vance, singer; Clark and Bendi, delineators; Eddie Gray, song and monologue; McMahon and Chapelle; McKenzie, Shannon and co., in a sketch; Diamond and Beatrice, respectively, harp and saxophone soloists, and the Divine Myrma, diving act, in her second week.

An excellent bill prevailed at the St. Charles Orpheum 10-16. The features were: Rosario Guerrero, dancer; Barney Shields and co., in a sketch entitled Their Lady; the Farmyard Circus; Hays and Johnson, singing sketch; Olivotti Troubadours; Marshall Montgomery, entertainer; Herbert and Willing, burnt cork artists; Spalding and Reggio, comedy acrobats. The Shields, aside from being New Orleans people, were particularly clever and deserve special mention.

Blaney's Lyric Theatre 9-15 presented: Coden and Clifford, singers and dancers; J. A. Shadrick, monologue; Monte T. Wilkes, illustrated songs, and a one-act melodrama entitled The Artesian.

INDIANAPOLIS.

Will M. Cressy and Blanche Dayne, who headed a bill full of fun at the Grand 10-15, in Bill Bibbs's Baby, were well received. Others included Eddie Leonard, Mabel Russell and Boys, Edna Aug, who captured the audience; novelty skating on real ice by Butler and Bassett; Montambo and Bartelli, acrobatic comedians; Fred Sosman, in character songs; Thalia Quartette, and Frank J. Conroy, George Le Maire and co. in A King for a Night.

Severin, the French pantomimist, held the stage for an hour with his four-act play, Conscience, at the Colonial, giving an artistic and wonderful performance that was closely followed. Ralph Johnstone in his latest novelty, The Wheelman's Rest, assisted by George Pantzer, presented a hair-raising act that has never been equaled here. Frank Bush, who has not been here for six years, received a splendid reception. His stories are clean and funny. Cartmell and Harris in Nearly an Actress sang and danced in a pleasing way. Glendower and Manion, and Marshall and King, dancers, presented acts that won their share of applause.

Empire 10-15: Tiger Lilies. Miner's Bohemians 17-22.

The Gayety offered Jules Held and co., Wheeler Sisters, Art Searles and Darmody.

LOUISVILLE.

The Mary Anderson 10-15 offered to its patrons the following excellent bill, drawing large audiences: Fred Walton and co. in Cissie's Dream; Signor Luciano Lucca, Lena Pantzer and co., Lou Anger, the Five Avolos, Ellsworth and Linden, White and Simmons, and Berzac's Circus.

The management of the Buckingham offered its patrons 10-15 Pat White's Gaiety Girls. The entertainment embodies mirth making and merriment and funny situations, for which the comedian is responsible. The vaudeville features are especially good, in the olio being George T. Davis, Grant and Catlin, Lewis and Green, Miller and Tempest, and Alvora. The performance concluded with a laughing success entitled Doctor Dunn Outdone. Business good. Next, Tiger Lilies.

At the Gayety Leon Errol and the Jersey Lillies drew large audiences throughout the entire week. The olio is one of the biggest and brightest specialty programmes ever offered to the Gayety patrons, including the following artists: Leon Errol, James and Lucia Cooper, Robert Jackson, Fannie Vedder, Three Alvarettas, James Priorp, Stella Catelaine, Foster and Hughes, and Mackey and Croix. Next, Sam Howe's Rialto Rounders.

TORONTO.

Potts Brothers and co. in their cyclone comedy sketch, Double Troubles, kept things lively at Shea's last week. A Night in El Paso, by the Luin Beeson Trio, introduced some wonderful stage effects. W. C. Fields as a juggler did good work. The Original Rossow Midgets were amusing in a three round boxing bout. Hugh Lloyd as a tight rope artist and Marvelous Griffiths as the human adding machine were well received.

A dual attraction at the Majestic for current week was George Lashwood and Edith Leroy, a dainty English comedienne with a catchy line of songs. George Beane and co. in A Woman's Way took well, while other good features were Tom Gillen, Spellman's bears, Laroita, and Fango and Leo.

A good line of burlesque was put on at the Gayety in The Columbia Burlesquers, with Fred Solan as the chief fun-maker. The burlesque is labeled Vacation Days and certainly afforded a delightful though short recreation. An excellent olio added to the bill. The College Girls 17-22.

The New Agnes Street Theatre presented some splendid vaudeville. Three Rooseys in Bumped Again were highly entertaining. Dick Gorman and Nellie Bell in Love and Fires were good, while Belle Thomas, a dashing soubrette, rendered some well applauded songs. Erne and Erne as singers and dancers; Reel, the man with a thousand songs; the Three McCartneys, acrobats and equilibriats, and the Musical Brown completed a very good bill.

The New Century Girls, at the Star, proved very entertaining, with lively songs and humor, while an olio of considerable merit added to the attraction. The Merry Maidens 17-22.

MILWAUKEE.

The management of the Majestic deserves to be highly complimented and supported by its patrons on account of the high-class bills that have come to be the rule at this popular theatre. This week (10-15) is no exception, and the bill, without question, is one of the best seen in Milwaukee for some time. It is well supplied with headliners, but George Beban and co. in a sketch, The Sign of the Rose, is the star attraction, and the work of Mr. Beban and the different members of his co. in the pathetic sketch is true to life. For comedy Frank Fogarty makes a hit, and George Sutton, the billiardist, gives an interesting act. The entire bill is good, and following pleased: La Vine-Cimeron Trio, Laura Buckley, Lydell and Butterworth, Moffett and Clare, and George and Georgia.

The bill at the Crystal opened 10, and the following acts scored: Delno Trompe, Stanley Edwards co., Alice Berry, Mr. and Mrs. Jules Walters.

Dave Marion and Dreamland at the New Star 9-15.

Rice and Barton's Big Gaiety co. opened the week at the Gayety.

TOLEDO.

The Arcade had a decided novelty in Jewell's Manikins and electric theatre, which topped the bill 9-15. Others were: The Verona Trio, Louise and Sterling, Lyons, Fisher and Lyons; Springford Twins, Abbott Clayne and co., Leslie Bettis.

The Marathon Girls Extravaganza co. played at the Empire 9-15. Parisian Widows 16-22.

SALT LAKE CITY.

Orpheum 2-8: The Zanettos, Milt. Wood, Edwin Stevens and Tina Marshall, James B. Donovan and Rena Arnold, the De Haven Sextette, with Sydney C. Gibson, Frank Tinney, Howard's Musical Shetlands and Comedy Canines.

Mission Theatre: Dick and Alice McAvoy, Rosedale Four, Helen Beresford and co. in The Pantaloon Skirt, Dorothy Dale, Steeley and Edwards, Ernest Pantzer and co.

Grand Theatre: Cora Morris, Fred Doty, Baby Lulu.

MINNEAPOLIS.

A fairly good bill at the Orpheum was headed by George Angier in Jack, the Giant Killer. Other numbers included Mlle. Bianci, Charles Ahearn Troupe, the Girls from Melody Lane, Rosa Roma, and Marseilles.

At the Unique Vallecita's leopards headed the bill, while the Bailon Troupe performed a like service at the Miles.

The Frolicsome Lambs drew the usual crowded houses at the Dewey and the Runaway Girls attracted large audiences at the Gayety.

NEWARK.

Mr. and Mrs. Jimmie Barry and William B. Barry were one of the headliners at Proctor's Theatre 10-15 and a good one at that. The other was Adelaide Keim and co. in a charming playlet entitled Miss Bright, Decorator. Miss Keim was excellently assisted by Allan Murnane, Chauncey W. Keim and Parke Patton. Others on the bill were Oscar Lorraine, Josephine Joy, De Witt, Burns and Torrance, the Four Huntings.

James J. Corbett led the bill at the American Music Hall. Others were Harry Rogers and co., including Miss Marshall, John Robinson and W. Francis Clark. The hit of the programme was the playlet entitled The Ladies' Interfering Society, for O. F. Fiske and Nellie McDonough, and is one of the best sketches given in Newark for many months. John Daly and his Country Choir, Scott Brothers, Reid Sisters, William Mitchell and John J. Cain.

Eddie Clark and His Winning Widows headed the bill at the Arcade Theatre 10-15. Others were: Raymond H. Galvin, Mae Russell, William A. Hegel and Edward Bierdron.

LOS ANGELES.

A farcical, funny and merry bill was the general make-up of the programme at the Orpheum 3-9, with Eva Taylor and co. in Mrs. Jones-Smith-Carew easily in the lead of newcomers. Florence Bindley appeared in a musical monologue in which there is a bit of French burlesque. Stella H. Morrisini, with her Siberian Hounds and Ponies, has a very agreeable act. The Four Floods are very funny buffoons. Held over were William H. Thompson and co., Fox and the Millership Sisters, Quinlan and Mack, the Two Bobs.

COLUMBUS.

Keith's had another fine vaudeville bill 10-15, headed by Marion Bent and Pat Rooney and Madden and Fitzpatrick, two exceptionally good acts. Other acts were Countess Rossi and Fred Paulo, Hermany's Airship Animals, Imro Fox, the Vivians, and Gleger and Walters. The pictures were particularly good. Manager Prosser is conferring with his architects relative to plans which include the building on of a gallery to the present two-floor Keith house. Work is to start just as soon as the present season terminates.

DETROIT.

At the Temple Theatre 10-16 Billy Van and the Beaumont Sisters offered Props, a potpourri of the Van quality, which made a decided hit. Edwards Davis in The Picture of Dorian Gray showed Detroiters the most beautiful stage setting ever seen on a local vaudeville stage. Special mention might be made of the incidental music. On the same bill Ray Cox scored heavily. Frank Stafford and co. offered last season's success, and the Saxon Trio, Armstrong and Clark, Fitzgerald and his Girls, and McDevitt and Kelly rounded out the bill.

SPOKANE.

Benjamin Chapin and co., including William Clifford, Baker Moore, Louise Everts, Miss Jamison and Master Joseph Groves, scored in At the White House at the head of a good bill at the Orpheum Theatre 2-8. Others: Sandberg and Vandeville Lee, Kramer and Sheck, Madame Panita, Gus Edwards' Kountry Kids, Arthur Whitelaw, August Prato's Circus. Big business.

The Six Cornellas, acrobats, and Forest and Flor d'Aliza, French comedians, divided the honors at Pantages'. Others were Harland and Rollison, W. D. Gilson, Pankey and Cook, Pike and Calame.

At the Washington Lora, "the human bird," was featured. Others: Augustus Neville and co., Bernard and Orth, Herbert, Winifred Stewart.

Jerome and Jerome, Lesere and Almer, Milton Weston, Hyatt, and Mabel H. E. Paulsen were at the Empire.

SAN FRANCISCO.

The bills of the vaudeville houses 2-9 were as follows:

The Orpheum: Alice Lloyd, the McNaughtons, Brothers Permane, Franklin Underwood and Frances Slosson, Belle Davis and Her Cracker-Jacks, Basque Grand-Opera Quartette, Fox and Foyke's Circus.

The National: Alber's Polar Bears, Hill and Sylviany, Lola Ybarri, Three Keltons, Les Jundts, National Four, Black and White.

The American: Tom Linton and His Junkie Maids, Malvern Troupe, Rusticano Trio, Mr. Von Mitzel and Mrs. Maynard, Hoeffler and co., Holtman and Oblinger, Max Dufreck.

The Wigwam: Nick Long and Idalene Cotton, Bohemian Sextette, Nat Nazarro European Troupe, Leon Rogee, Hoey and Mozar, Gertie Everette.

The Chutes Theatre: The Florens Troupe, Four American Gypsy Girls, Schrodes and Chappelle, Howard and Lewis, Nip and Tuck, George Jones.

MONTREAL.

Fadette's Lady Orchestra was the headliner at Bennett's 10-15, and was loudly applauded. Harry Morrison and Louise Thurber had an amusing sketch in On a Shopping Tour. Porter White and John Carrol Cannery appeared in The Visitor. John Neff and Carrie Starr had an original line of comedy. Ferry, the frogman; Clark and Beggman, and the Mario Trio were other acts.

The Merry Maidens were at the Royal. La Tosca, the contortionist; Tyson and Brown, Keeler and Burton, and the Broadway Comedy Four were the chief acts of the olio.

The Tills, with their Marionettes, were the chief offering of interest at the Lyric.

DENVER.

The bills at the vaudeville theatres 9-15, included:

Orpheum: Walter C. Kelley, McConnell and Simpson, De Haven Sextette, Bowser, Hinkle and co., Katchen Lloset, Julia Frary, and the Two Arkansans.

Pantages': Tyrolean Sextette, Three Lucifers, Mlle. Emerie, Creynon Family, Fischer and Burkhardt.

Majestic: Godelewsky Troupe, La Balkans, Harry and Kate Jackson, Morris and Morton, Edna Davenport, the Stellings, and Carlotta.

SPRINGFIELD, MASS.

Poli's had another Lasky headliner 10-15, this one being At the Waldorf, and it was a hit. Other features were: Barrows and Lancaster, in Tactics; Spink and Lynn, Granville and Rogers, in sketches; Cadets De Cascogne, singers; Robert De Moni Trio, acrobats, and Kessler and Dunn, in blackface fun.

OMAHA.

The bill at the Orpheum 9-15 offered: Paul Kleist, Carlin and Clark, Mary Norman, Minnie Seligman and William Bramwell and co., Henry Clive, Felix and Barry, Simian Funmakers. As usual all was encored and business was splendid. Local Manager Byrne for week 16 promises George Auger, the Carmen Troupe, Nonette, Perry and White, Williams and Tucker, James F. MacDonald, Reynolds and Donegan.

MEMPHIS.

A fair bill was presented at the Orpheum 10-15, including Six Glinserettis, Crouch and Welch, Grif, Harry H. Richards, Patrice, Matthews and Ashley, and Les Myosotis.

At the Tulane 10-15 were seen Florence Modena, Pauline Slosson, Talking Tom McGure, Three Casads, Russell and Davis, and Marie Laurent.

BUFFALO.

At Shea's 10-15: Carl Henry and co., Lily Lena, Stuart, Pringle and Whiting; Warren, Lyon and Myers; Makarenko Troupe, Hilda Hawthorne, Palfrey and Barton.

The Avenue Girls, with Charles B. Nelson and Will H. Cohan, made things move along lively at the Lafayette 10-15.

May Linden, Joe Fields, Willie Weston, Fanny Brice, George Scanlan were at the Garden 10-15.

MOBILE, ALA.—Lyric (Gaston Nephrik, mgr.): 10-15: Big City Quartette, Frank Lynch and co., Zeno, Jordon and Zeno, Musical Johnstons, Cain and Odom, Horace Webb and co.; excellent performance; good business.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): 3-8: The Rosellos, Fred W. Morton, Grace Cumings and co., Mietto Dog Circus, J. W. Harrington, Fanetta Munro, Brindamour; good bill; large business.

TUCSON, ARIZ.—Clifton (P. F. Linton, mgr.): Dec. 27-1: Little Alberta, Matt Denis.

LITTLE ROCK, ARK.—Majestic (S. S. Harris, mgr.): 3-8: Bartboldi, Norton and Russell, Gertrude Fitzhugh, Folsom Lee co., Mann and Fronks, Pelzer and Whyte, the Murdos, Musical Stipps; good performance, to good business. 10-15: The Rosellos, Fred W. Morton, Grace Cumings and co., Monsieur Mlett's Comedy Dog Circus, J. W. Harrington, Fanetta, Munro and Brindamour.

FORT SMITH, ARK.—Lyric (W. B. Russell, mgr.): 3-5: Burch and Hall, Anna Beekman, Elliott, Fassett and co. 6-8: Gus and Margie Ellmore, George Rye, Dorie Trio. Good business.

OAKLAND, CAL.—Orpheum (George Ebey, mgr.): 3-9: Capacity houses. Carl Nobel, Lockwood and Bryson, Hyman Meyer, A Bit of Old Chelsea, Fay, Coleys and Fay; La Ticomb, Mae Melville and Robert Higgins, A Night in a Monkey Music Hall.

CHICO, CAL.—Pantages' Vaudeville; Dec. 25, 26, matinee and evening, pleased fair houses; no programmes used.

NEW BRITAIN, CONN.—Russwin Lyceum (T. J. Lynch, mgr.): Poli's vaudeville 6, matinee and night, to immense business. Juggling De Leslie, Finn and Ford, J. L. Lasky's New Pianophiends, Will Lester and Joe Manning, Fitzgibbon-McCoy Trio. Poli's vaudeville 12, matinee and night, to phenomenal returns. Bill was heartily received, and included Dollie Burton's Dogs, Etta Hastings, James Kennedy and co., Dan Burke and Girls, Arthur Rigby, and Hassan Ben Alis Arabs.—Keeney's (F. A. Keeney, mgr.): 10-15: Mickey Feeley, the Bushnells, Rice and Walters, Gladys Van, Carl Daman Troupe, Jules De Vere.—Scenic (Hallaby and Co., mgrs.): 10-15: Vaudeville and songs drew well and pleased.

STAMFORD, CONN.—Lyceum (A. Geronimo, mgr.): 10-12: Mr. and Mrs. Fred Lucier, Jack Stockton, Willus and Angus, Osaka Japanese Troupe; especially good bill; good business. 13-15: Stella Rosetta and co., Hafford and De Forest, Kimball and Lewis, Wesley Norris.—Alhambra (Beacon Amusement Co., mgrs.): 10-14: Claudius and Scarlett, Goodall and Craig, Frank McCrae and co., George Kaine, La Belle Carmen, Ceretta Rose; pleased good houses.

NEW LONDON, CONN.—Lyceum (Walter T. Murphy, mgr.): 10-12: Volta, Sam Barton, Henderson and Thomas, Hawley and Alcott. 13-15: De Pace Brothers, Murray and Linn, Gregoire and Elmina, Earle and Bartett. Capacity.—Orpheum (Bullock and Davis, mgrs.): 10-12: Van Harding, Sheffer and Sheffer. 13-15: Musical Norrises, the Boldens. Business large.—Empire (Moran Brothers, mgrs.): 10-12: Charles Grant and his dogs, Newboff and Phelps, Mr. and Mrs. Harry Stockton. 13-15: Ill Tom Long, Gilmore Sisters, Aerial Wilsons. Business fair.

MERIDEN, CONN.—Poli's Theatre (A. E. Culver, res. mgr.): 3-8 (except 6): Lasky's Pianophiends, Juggling Delisle, Victoria Four, Fitzgibbons-McCoy Trio, Finn and Ford, Lester and Manning, Flying Martins; fine bill to large business. 10-15 (except 12): Dolly Burton Dogs, Etta Hastings, James Kennedy and co., Gardner and Revere, Dan Burke, Molly Mollor and Wonder Girls, Arthur Rigby, Hassan Ben Ali's Arabs; fine bill; to large business.

WILMINGTON, DEL.—Garrick (W. I. Dockstader, mgr.): 10-15: Gardner Vincent and co., Kitamura Japs, T. Nelson Downs, Tom Smith, Chief Dark Cloud and co., Ernie and Mildred Potts, Colonel Ned Seymour, Marion and Deane.—Grand (I. B. Cool, mgr.): 10-12: Tinkham and co., Hall and Staley, Dill and Ward, Palean, Elverton. 13-15: Mr. and Mrs. Williams, Patterson and Titus, Clemenso Brothers, Harry Fields, Lillian Ward.

TAMPA, FLA.—Pathe (George Ortagus, mgr.): 8-15: Delaway and Fritz, Parse Hildago.—Favorite (George Ortagus, mgr.): 3-8: Dorman and Rogers.—Sans Souci (Ed Tarbell,

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mgr.): Spanish and Italian vaudeville.—Orpheum: 10-15: Graham Trio, Howje Sisters, Dr. Baker, Nellie Stark.

COLUMBUS, GA.—Majestic (H. R. Dudley and Son, props.): 3-8: Mantella and Aspell Brothers, Chandler Sisters, Mysterious Mack, Bert Renshaw, and Charles La Deaux delighted packed houses.—Item: G. Brown, of Atlanta, Ga., has opened a new theatre, called the Alcazar, and will put on moving pictures and first-class vaudeville.

ATLANTA, GA.—Orpheum (Hugh Cardoza, gen. mgr.): 3-8: Sully Family, Lee Brothers and Allen, Murry K. Hill, Hilda Thomas and Lou Hall, Sullivan and Pasqueleus, Walthour Cycling Trio, Mabelle Adams; fine business.—Bijou (H. L. De Give, res. mgr.): Excellent bill 3-8: Gear and Gear, Cain and Odom, Arthur Barr, Cartright and Aldrich, Beauty and the Beast; to crowded houses.

AUGUSTA, GA.—Well's Bijou (Charles Rex, mgr.): 10-15: Campbell and Parker, Cartwright and Aldrich, Bill Jones, Eddie Walton; capacity business; well pleased.—Superba (Felix Luck, mgr.): 10-15: Powers and Caldwell, Cole and Cole, Elaine Von Thiele; pleased first-class business.

QUINCY, ILL.—Bijou (W. N. McConnell, mgr.): 3-10: Venetian Street Musicians, Morrisey and Rich, Stewart and Marshall, Faller and Fisher, J. V. Mitchell; good bill and attendance. 10-17: Carter and Waters, Gertrude De-milt, Harry A. Davis and co., Jack Atkins.

ELGIN, ILL.—Star (Prickett and Thielen, mgrs.): 10-15: Vaudeville and moving pictures.—Elgin Opera House (Prickett and Thielen, mgrs.): Vaudeville and pictures.

DANVILLE, ILL.—Lyric (H. J. Allardt, mgr.): 3-5: Donita, J. P. Reed, Melrose and Kennedy, Treat's seals; good bill and houses. 6-8: Flanigan and Edwards, Charlotte Ravenscroft, the Baisdens, Kathleen Rooney; fair bill and houses. 10-12: Nick Santoro and co., T. W. Eckert and Emma Berg, Alex. Wilson, Hi Tom Ward; good bill and houses.

PEORIA, ILL.—Main Street (E. C. Burroughs, mgr.): 10-16: Fay and Clark, Jupiter Brothers, Three Kuhns, Mlle. Latina, McFarland and Murray, Wormwood's Animals; fine bill; huge business. 17-23: Russell Brothers, Varin and Burr, Princess Vlademaroff, the Decomas, Karl Emmy's Pets, Carter-Walters co., Al. Lawrence.

BLOOMINGTON, ILL.—Castle (G. W. Martin, mgr.): Excellent bill 10-15; big business. Millard Brothers, Dancing Davey, Pony Moore, Musical Bentley, John J. Justis and Ethel Romain co., Billy Baker and His Five Pony Girls, Jacque Greno.—Item: The Columbia, which has been run as a 5-cent picture house, will install three acts of vaudeville, starting 13 and feature it. Price of admission will be increased to 10 cents.

WAUKEGAN, ILL.—Barrison (Mabel Barrison, owner; A. A. Frudenfeld, mgr.): 10-16: Treat's Trained Seals, Begere Sisters, Jimmie Leonard, Anna Jordan and co., Margaret Ryan, La Saunders; good bill to big business.—Item: Joe Howard paid us a flying visit last week.

JOLIET, ILL.—Grand (J. H. Le Voy, mgr.): 3-5: Barbee, Hill and co., Howard and Esher, Dan Roby, Belle Stone, 6-8: Billy Baker and co., Yuill and Boyd, Jacque Grena, Johnny Hughes, Bilis good.

AURORA, ILL.—Star (Frank Thielen, prop.): 6-12: Billy Baker and Pony Girls, Yuill and Boyd, Billy McBreen, Five Gaffney Girls, Belle Stone, M. J. Mack; very good bill, to big business.—Majestic (Lackner and Brick, props.): Discontinued on account of poor business.

CHAMPAIGN, ILL.—Orpheum (S. Kahl, mgr.): 3-5: The Baisdens, Kathleen Rooney, Charlotte Ravenscroft, Flanagan and Edwardes; big houses. 6-8: Donita, Melrose and Kenedy, John P. Reid, Captain Treat's Seals and Sea Lions; good, to well pleased houses. 10-12: Alvo and Copeland, Charles Olcott, Three Reyards, Austin's Animals. 13-15: Tom Ward, T. W. Eckert and Emma Berg, Alex Wilson, J. Brandon Walsh.

ALTON, ILL.—Lyric (W. M. Sauvage, mgr.): 3-9: Good business with Ralph Clark.

RICHMOND, IND.—The Murray (O. G. Murray, mgr.): 3-8: Sunny South, Brooks and Jeanette, De Fur and Estes, Major O'Laughlin.

FORT WAYNE, IND.—Temple of Vaudeville (Frank E. Stouder, mgr.): 10-16: Excellent bill with Russell Brothers, Goldsmith and Hoppe, Cecile Francois and co., Daly and O'Brien, Homman, Johnson and Fletcher, Bottomly Troupe.—Lyric (Fred W. Hartman, mgr.): 10-16: Claude Frederick, Don Williams and Gordon, Thomas and Hamilton; good bill.

EVANSVILLE, IND.—New Grand (Ferd Wastyer, mgr.): 9-15: Anna Laughlin, Mabel Bardini and co., Avon Comedy Four, Maxim's Models, Ferrell Brothers, Hal Merritt, Sam Surzall and Ada Razall.—New Majestic (Edward Raymond, mgr.): 9-15: Keough and Francis, Holman Brothers, Marie Laurant, Claud Rauf, George Wilson.

TERRE HAUTE, IND.—Lyric (Jack Hoeffler, mgr.): 10-16: James Smith and Rose Brown, George L. Wade and co., Donita, Hughes Musical Trio; business good; bill fine.—Varieties (Jack Hoeffler, mgr.): 10-16: Hickey Trio-lets, Sam Hood, Hays and Wynne, Five McGregors; bill fine; business good.

BURLINGTON, IA.—Garrick (Jack Root, mgr.): Good business.

CLINTON, IA.—Family (B. Sedivi, mgr.): Good vaudeville bills have attracted full houses during the holiday season.

FORT DODGE, IA.—Magic (J. Jolly Jones Jr., mgr.): 10-15: Woodford's Trained Animals; co. opened to big business and gave excellent satisfaction.—Empire (Leo Burnstine, mgr.): 10-12: Mapes and Mapes opened to capacity.

OTTUMWA, IA.—Garrick (Ben Powell, mgr.): 3-8: Roland and Francis, Billy O'Brien, Terry Twins, Alex Wilson, George Paul and co., Three Rivards, Fred Primrose, Fogg and Alger, Gertie De Milt and co.; good attractions; business excellent.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): 3-8: Carl Emmy and His Pets, Flo Adler and Boy, Neuss and Eldred, Al. Lawrence, Ella Cameron and co.; drew good houses. 9-15: Will Bradley and co., Reed Brothers, Cora Simpson, Faust Brothers, Terry Twins.—Princess (William L. Bradley, mgr.): 3-8: John Ennor, Porto Rican Quartette; did good business. 9-15: Texico, Leonhart and Pollard.

MASON CITY, IA.—Bijou Theatre (Arthur and Heffner, mgrs.): 6-8: Seymour's Acting Dogs. 10-12: Herosog, Diggs and Burns.

WICHITA, KAN.—Princess (L. M. Miller, mgr.): 10-15: Lolo, the Mystic; Gertrude Shipman and co., Ray W. Snow, Joe Carza, Karl Hummel; good bill; business fine.

PARSONS, KAN.—Lyric (Harry Mitchell, mgr.): 3-8: Powers and Pauline, Lamont and Milham, Theo and Her Dancing Dandies, Hertsog and Williams; business very good.

PARSONS, KAN.—Lyric (Harry Mitchell, mgr.): 3-8: Theo and her Dancing Dandies, McIntosh and West, Lamar and Havtland.

LEXINGTON, KY.—Hippodrome (L. H. Ramsey, mgr.): 10-15: Good business and bill; Remo and Ray, Hazel Lynch, Beltrah and Beltrah, Hanson and Drew, Georgia Gardner and co.

OWENSBORO, KY.—People's (J. C. Rogers, mgr.): 3-8: Anna Vivian co., Jack Mack, Fred Sterling.—Orpheum (B. C. Nunn, mgr.): 3-8: The Warwicks, De Morcose, Scott and Reits. Business at both houses excellent.

BANGOR, ME.—Gaiety (Stephen Bagrett, mgr.): 3-8: Gregg's Circle of Death, Horton and La Triska, Dennis Mullin and co., Doremo and La Due, Leroy. 10-15: Ethel Fuller, Three Hanlons, Musical Forrests, Carner and Wagner, the Mandys. 17-22: Sabine, Mlle. Vera and Burke, Phasma, Tom and Edith Alwood, Hutchinson Sisters, Althea Morrison.—Ackers' (Ackers and Blood, mgrs.): 3-8: Greta Byron, Diette and Moran, Kennedy and Vincent, Joe A. Hardman, Keeler's Japs. 10-15: Gordon Brothers, Boxing Kangaroo, Len and Dolly Willis, Forrester and Lloyd.

LEWISTON, ME.—Music Hall (Jeff Callan, mgr.): 10-15: Le Roy, De Renzo and La Due, Mullen and co., Hutchinson Sisters, and Circle of Death; pleased usual big business.

AUGUSTA, ME.—Opera House (Thomas H. Cuddy, mgr.): 10-12: Jaga and Stewart, Edwards and Carr, Ostrando. 13-15: Vedmars, Martelli and Garfield.—Theatre Comique (Henry L. Morrill, mgr.): 10-12: Weston Sisters. 13-15: Meyer and Tomsell.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): 3-8: Strong bill; immense business: Newbold and Annie Carrol, Ren Brandt, O. G. Seymour and Miss Dupre, Wilson Franklyn co., Jack Terry and Mabel Lambert, Hawaiian Trio, Royal Polo Teams. 10-15: Grace Hazard, Cooper and the Primrose Sisters, Professor Canaris, Bert Lennon, Pellitier and Messinger, Morris and Morris, Junie McCree.—Bijou (George Case, mgr.): 3-8: Usual good bill; S. R. O. 10-15: Schiavony's Troupe, Collins and Brown, Hal Kelly and Flo Wentworth, Ralph C. Whitehead, Three Singing Girls.

LOWELL, MASS.—Hathaway (John J. Shannon, mgr.): 10-15: John P. Wade and co. in Marse Sheiby's Christmas Dinner, Dale and Boyle, Moon and Phillipi, Reid and Currier, Kane and Canton, Pederson Brothers, Phasma, the Goddess of Light; good houses.—Academy of Music (J. L. Maguire, mgr.): 10-15: Burke's performing dogs, Pete Griffin; good houses.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, booking mgrs.; George S. Wiley, res. mgr.): Fair bill 10-15, with Joe Deming, Art Pearce, William McAvoy and Rhea Vanola in The Traveling Man, Young, Asard Brothers, Leeds and Lamar, Tanean, Billy K. Wells, Col. Ed Brayer's Georgia Campers, Webster Cullison, Lucie K. Villa, C. Maud Parker, Charles S. Morrel, and Jack Noble; attendance very large.—Bijou (L. M. Boas, mgr.): A good bill 10-15: Flavia Brothers, Harrison West Trio, Allen Delmain and co., Armstrong and Ashton, Tomey Duggan, Stella Rosetta and co., James J. Maxwell; large attendance.—Premier (L. M. Boas, mgr.): 10-15: Gritz's dogs, Earnest Dupille, Kichi Hashimoto, Warner and Lakewood, Premier Stock co., Sadie Graham; pleased good attendance.

HAVERHILL, MASS.—Orpheum (L. A. Mayer, mgr.): 6-8: Gere and Delaney, Lee Beggs and co., Ward and Scott; good bill and business. 10-12: English Dancing Dolls, La Rose Brothers, Hi Greenway; bill and business first class. 13-15: Edgar Forman and co., Musical Lowe, Sadie Helf.

GLOUCESTER, MASS.—Olympia (E. O. Lord, mgr.): 3-8: Rowland Angelus Quartette, Mr. and Mrs. Murray Ferguson, Leone and Daly, Niblo and Riley, Sam Barton; excellent business.—Union Hill Theatre (Lothrop and Tolman, mgrs.): On account of the non-appearance of two of the members of the Gladys Klark co., booked 6-8, no performances were given. Moving pictures with vaudeville by Smith and Towle and Billy Kincade of the Gladys Klark co. filled in.

NORTHAMPTON, MASS.—Cook's (W. R. Cook, mgr.): 10-12: Kriss, novelty magician; Lankin and Larkin, Madame Flower, 13-15: Towers, character entertainer; Johnson and Kew, Shannon, comedy juggler; business good.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): 10-15: Kaiser's Dogs, the Hamlins, Hobson and Deland, Musical Simmons, Walter Coughter, Keough-Nelson co., Van and Hughes; pleasing fine business.

LAWRENCE, MASS.—Colonial (J. Frel Lees, mgr.): 10-15: McHugh and Carewe co., Coombs and Stone, Visocchi Brothers, Edna Luby, Orth and Fern, Great Lester, and Howard Collinson Trio; fine bill; large houses.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): 10-15: Great Westin, John Maetin, J. Aldrich Libbey and Katherine Traver, La Danseuse, Meeh Trio, Boyd and Gilfain; to large houses.—Sheedy's (J. L. Owens, mgr.): 10-15: Mississippi Five, Armstrong and Ashton, Selton, Allen Delmain and co., Harrison West; full houses.—Orpheum (F. C. Bishop, mgr.): 10-15: Emma Krause and Her Dutch Pickaninnies, Jennie Ward, Rose Lewis, Brown and Brown, the Sidonias; pleased capacity houses.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayles, mgr.; John M. Hathaway, res. mgr.): 3-8: Eva Fay, Pederson Brothers, Reidy and Currier, Van Harding, Dale and Boyle, Minnie St. Clair; excellent bill; capacity business. 10-15: Eva Fay (second week), Royal Hawaiian Sextette, C. B. Lawlor and Daughters, Casting Dunbars, Wilson Brothers, Clara Thropp, Mabb and Weiss, Le Comte; season's best bill, to record breaking business.—Savoy (John W. Barry, mgr.): 3-8: "Peter the Great," Raymond and Elliott, Lillian Le Valley; pleased, big crowds. 10-15: Parsons Sisters, Great Tenney and Lillian Le Valley; good bill; S. R. O.

KALAMAZOO, MICH.—Majestic (H. W. Crull, mgr.): 3-8: Booth's Trio of Cyclists, Edward Murphy, Three Weston Sisters, Al. H. Tyrrell, Mlle. Fregoli.

JACKSON, MICH.—Bijou (W. S. Butterfield, mgr.): 9-12: Florence Troupe, Edward Murphy, Ethel Whitesides and Four Pickards, ries, and The Wrong Mrs. Appleton. 13-15: Baker and Cornelia, Gordon and Marx, West and Benton, and The End of the World.

ESCANABA, MICH.—Bijou (A. E. Atkinson, mgr.): 10-15: Smith and Adams; pleasing; to big business.—Grand (James E. Tolman, mgr.): 9-15: Mart Williams; pleasing very good business.

KALAMAZOO, MICH.—Majestic (H. W. Crull, mgr.): 10-15: Kalinowski Brothers, Canton and Curtis, Gus Williams, Mae Readelle, Mr. and Mrs. Robyns.

ANN ARBOR, MICH.—Majestic (Arthur Lane, mgr.): 9-15: Alex Carr and co., Gordon and Marx, Baker and Cornelia, West and Denton, Frank Maltese and co., Florens Troupe, Ethel Whitesides, and Picps; fine bill, to S. R. O.

BATTLE CREEK, MICH.—New Bijou (W. S. Butterfield, mgr.): 9-15: Booth Trio, Weston Sisters, Al. H. Tyrell, Mlle. Fregoli; good bill; medium houses.

MUSKEGON, MICH.—Temple (Sanlin and Waterman, mgrs.): 3-8: Clark's Dog and Pony Show, Webb's Sea Lions, Trask and Gladdeu, Vivian Naftzger and co., Bessie Babb, Robert Simpson, Stevens and Washburn, the O'Karas; business and bill good.

ALBERT LEA, MINN.—Bijou (Pramer and Babbitt, mgrs.): The Thalian Society (local) in Woodcock's Little Game 7; fair; to good business; specialities by Arciey Marshall and Lynn Thurston, assisted by a chorus, were pleasing features. Moving pictures and vaudeville 3-8 to good houses.—Item: In the future the Goodwin Circuit will furnish the Bijou with a semi-weekly change of vaudeville features.

DULUTH, MINN.—Bijou (J. L. Maitland, mgr.): Dec. 26-2: Gerard, Pete Baker, Alf. Rippon, Hathaway and Seigel, Carlyle Moore and Ethelyn Palmer in a comedy bit, Dis-illusione, Earl Morse; full houses. 3-9: Six Bulton Troupe, Billy Miller, Flo Russell, Smith and Harris, Pero and Wilson, Reese Prosser.

BILOXI, MISS.—Dukate's (Fred Abbley, mgr.): 3-8: Knox, Alvin, Williard, and Vandett Stock co.; splendid business.

ST. JOSEPH, MO.—Pantages' (Harry Beaumont, mgr.): 9-15: Stonewall's juggling sea lion, Jarvis, Mann and Jureoda, De Vall and Lotta, Glenn Burt, James Waters, Frank Groh; pleased crowded business.

BUTTE, MONT.—Majestic (W. J. Swarts, mgr.): 8-14: Lambert and Williams, Sisters De Faye, Dolph and Susie Levino, Abbie Mitchell, Henry Carver and Alice Taylor.—Orpheum: Dark.—Empire (W. G. Lingerman, mgr.): 9-15: Electra, Syts and Syts, Alice Robinson, Freida Giroux.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): A very satisfactory bill 3-8, including Charles the First, Julia Frary, "Gen." Eduard La Vine, McConnell Sisters, Lydell and Butterworth, Hal Godfrey and co., Williams and Tucker; good houses.

MONCTON, N. B.—Davidson (W. S. Davidson, mgr.): 3-8: Barbreall Family and moving pictures to crowded houses.

GREENSBORO, N. C.—Bijou (W. H. Slater, mgr.): 10-15: The Mysterious Daves, Grace Leslie, Harry Hansell, Polli Sisters; very good bill.

ST. JOHN'S, N. F.—Nickel (J. P. Kiely, mgr.): Dec. 27-1: Georgie Fairbairn, George Irving, Mabel Jackson; heavy business.

DOVER, N. H.—Lyric (Dolan and Paul, mgrs.): 3-8: Martin and Doyle, Louise Hudson, Happy Coakley, McIntyre and Ward, Bert Howe; pleased good business.—Orpheum (M. J. White, mgr.): 3-8: Miles and Raymond, Rube Dickinson, Jackye Smith, De Cortred and Rego, James Shannon; more than satisfied ca-

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr. and owner): 10-15: Good bill; Hailer and Fuller, Zau Holland, the Bachelor Club, Jackson Family, Deike Sisters, Warren and Goodwin, Sidney Grant; large audiences.—Opera House (Frank G. Zabriskie, asst. mgr.): 10-15, to fair houses: Alvin and Gordon, Jack Marshall, Durand Musical Five, Hillebrand and De Long; performance good.—New Majestic (Metz and Gold, mgrs. and props.): Is under way and the builders expect to open by May 1. The contracts just awarded call for a first class building in every respect, and so constructed that it will be especially adapted to vaudeville and moving pictures.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): Big business 10-15: excellent bill: Pinyo, horizontal bar artist; Mary Davis, Kurtis Trained Roosters, Eccentric Four, Neil Farley.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): One of the best aerial acts seen at this house was given by the Dennells, featured as a topliner 8; Byron and Blanch, Elizabeth Wilson Harris, George Tichenor; excellent business. 13: The Imperial Four, W. H. Gracey, Geehan and Spencer, Ford and Wesley, Billie and Maude Keller, Elizabeth Wilson Harris; good house.—Majestic (Carl Schwars, prop. and mgr.): 3-8: Frank Barrett, Joseph R. Hartly, Professor Devlin, Maurice Kahn, Josephine Pierce; business good.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, owner and mgr.): 10-15: J. W. Cooper, Chris Trainor, Adair and Dahn, Searl Allen and co., Evans and Lloyd, Three Nemos, Harvey and Lee, Borsini Troupe; to very good business.—Lyric (Grant S. Riggs, mgr.): 10-15: Farley and Clair, the Leandels, Si Jinks, Barry and Mildred, Four Masons, Ed. Estus, Mabel Carew, Maclachan Brothers, Denis and His Dogs; drew usual big business.

NEW BRUNSWICK, N. J.—Opera House (Bijou Circuit Co.: J. W. Rusk, res. mgr.): 10-12: Hague and Herbert, Frederick Force and Mildred Williams, John Felix Zinell and Bontelle, Buch Brothers. 13-15: Harry Botter and co., Buch Brothers, Tanna, Estell Morsell, Johnson Brothers and Johnson.

TRENTON, N. J.—Trent Theatre (Montgomery Moses, mgr.): 10-15: J. Francis Dooley and Corinne Sayles, Taylor Granville and co., Sully Family, Crouch-Richards Trio, Mignonette Kokin, Galetti's Baboons; business good.—State Street (Herman Wahn, mgr.): 10-12: Capacity houses. Ollo Four, Wilcox and Gilmore, the Macks, Hagan and Prescott. 13-15: Hattie Lurad, Allen and Loder, Lillian Wright and Her Dancing Boys.—Royal (Charles Haldinger, mgr.): This house celebrated its first anniversary 13 by the distribution of souvenirs to all patrons. 13-15: Ray Baily, Joseph Foster.—Items: Mr. Haldinger opened a new theatre at Lambertville 15, the Lyceum. It will give motion pictures and vaudeville, changing the latter three times weekly.—The Hastings Sisters and Albert Marrener were the two opening acts.

ROCHESTER, N. Y.—Temple (J. H. Finn, mgr.): 3-8: Futurity Winner, Pringle and Whiting, John P. Wade and co., Leo Donnelly, Pat Rooney and Marion Bent, Elmore and Jermon, Palfrey and Barton. 10-15: Irene Franklin, Grigolatti's Aerial Ballet, Exposition Four, Horace Wright and Rene Dietrich, Mr. and Mrs. Mark Murphy, Harry De Coe, Redford and Winchester, Helene Greatrex. 17-22: Billy B. Van and the Beaumont Sisters, Saxon Trio, others.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.): A pleasing bill 3-8 included David Porter co., Bobby Dolen, Great Parakey, O'Rourke and O'Rourke, Cunningham and D'Ivry; good houses. Pleasing bill 10-15 included George Brown, Edith Raymond, Edward Waldmann and co., Maxwell Holden, Francis Brooke and co.; good houses.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): 10-15: Sasha Gordien, Max York's Dogs, Alice Murtha and co., Francis and Rogers, Hayes and Alpoint, Alfred K. Hall; good bill and houses.—Rialto (F. W. McConnell, mgr.): 10-15: Chester Sisters, Dolly Bland, Cora Cherry, Francis Manne, Rose Dupree, Dorothy Hughes, Bert Stephens, and Max Bruno; good.

KINGSTON, N. Y.—Bijou (G. M. Carr, mgr.): 10-12: "Bonita," trained horse; fair, to capacity house.—Star (H. H. McLean, mgr.): 10-12: Mae Russell, Utillis and Lewis; pleasing to S. R. O.

TROY, N. Y.—Proctor's Griswold (Guy Graves, mgr.): Business 10-15 continued first class: Ethel Carpenter and co., the Braithwaites, Smith Brothers, Ward and Lancear, Ellen Tate; satisfaction.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): 10-15: Entertaining bill: McKay and Cantwell, Howard and North, Wormwood's Circus, Linton and Lawrence, Lancton, Lucier and co., Cook and Sylvia, Mamie Fleming; attracted audiences that completely filled the house the entire week.—Majestic (Emil Deiches, prop. and mgr.): Vaudeville and pictures drew full houses 10-15.—Proctor's Annex (Guy A. Graves, mgr.): Moving pictures and songs drew crowds 10-15.

PALMYRA, N. Y.—Palmyra (H. L. Averill, lessee and mgr.): 3-5: Franklin A. Brooks, Nelson Bareham; eight packed houses; good programme. 10-15: Vera Lawler, Orlopp Brothers and Boland, Vera Anderson.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): 6-8: Tom Gascon, Hampton's Animal Circus, the Pendletons (held over). 11-15: Isabel Entwissel and co., the Careys, Alabama Comedy Four. S. R. O.—Orpheum (Charles P. Gilmore, mgr.): 6-8: Walter Twins, Tommy Hays. 10-12: Three Bells, Dave Winnie. Good business.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): 10-15: Annette Kellermann, Jane Courthorpe and co., Harlan Knight and co., Reiff Brothers and Miss Murray, Brady and Mahoney, Bernard and McEvoy, the Ballots; to packed houses.—Crescent (John J. Breslin, mgr.): 10-15: Cowboy Williams, Sandford and Darlington, Williams, Evans and Meehan, Ina Donnette, John Zouboulakis; to good business.—Savoy (L. Desmond, mgr.): 10-15: Milvo and Roberts, King and Edwards, Dot Rice, Smith and Kelly; drew well.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.): 10-15: Edward Waldmann, George Brown, Edithe Raymond and Frank Raymond, Maxwell Holden, Frances Brooks and co.

HERKIMER, N. Y.—Grand (William Donque, mgr.): 6-8: Andrew Lewis, Helen Lawton and co., Metz and Metz. 10-12: Winter's Comedy Four, Hapton's Trained Animals; pleased big houses.—Star (J. Conklin, mgr.): 6-8: Goff and Leroy, Claude and Marion, Clearland. 10-12: Feimar Sisters, C. Cunningham, assisted by Mlle. D'Ivry; good bills and business.

SARATOGA SPRINGS, N. Y.—Pontiac

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y
GRAY, THOS. J. Long Acre Bldg., N. Y
GORDON & SOLOMON Suite 420-5, Gaiety Theatre, B'way and 46th St.
HART, JOSEPH New York Theatre Building, New York
KELLER, EDW. S. Long Acre Bldg., N. Y
LASKY, JESSE L. Hudson Theatre, New York
LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.
Mutual Vaudeville & Amuse. Co., Room 424 Long Acre Bldg.
MASAUD, WM., Room 508 Long Acre Bldg., New York.
MASON, JACK (Producer) Hotel Flanders, N. Y.
NAGELY & BENNETT Box H, Times Square Station, New York
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FRANK COOMBS & MURIEL STONE
The Last of the Troupe
V. C. O. ALBERT SUTHERLAND, Agent

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V. C. O. "THE TALL TALE TELLER"

UNA CLAYTON
Orpheum, Oakland, Jan. 23-29.

BERNYCE CHILDS
VAUDEVILLE Address Mirror

HILARION CEBALLOS ROSALIA
PHANTASTIC PHANTOMS
In Vaudeville

(John C. Grau, lessee; Louis Schaefer, mgr.): 1-13: Browder and Browder, Will Campbell, Two Fanjas and their pig "Mike," Swisher and Evans, Arthur Turelly, Copeland and Phillips, Martin F. Reynolds, Nan and Al. Delmont, Bijou Earle, Harry and Anna Ladell; large and pleased audiences.

CORTLAND, N. Y.—Theatre (L. M. Dillon, mgr.): 2-8: Beverly and Baker, Wallace and Chatham; fair business.

OTTAWA, ONT.—Bennett's (Gus S. Greening, mgr.): 10-15: Pope and Trick Dog "Uno," Frank Rae and Augusta Brosche, Dick Lynch, Malia and Bart, the Neapolitans, Bert Howard and Effie Lawrence, Farrel-Taylor Trio, Bellecniste and Herman; very good business; excellent bill.

DAYTON, O.—Lyric (Hurtig and Seamon, lessees; Max Hurtig, res. mgr.): 10-15: Brown and Ayer, the Bacons, Mareena, Nevarro and Mareena, Jeanette Dupre, Henri French, Fredericka Raymond Trio, Arnoldo's leopards; good; excellent houses. 17-22: Tasmanian Van Dieman Troupe, Jesse Lasky's Hoboes, Brennen and Bowling, Herbert De Voie Trio, Alcide Capitane.

STEUBENVILLE, O.—National (W. G. Hartshorn, mgr.): 10-15: Manley and Sterling, Anderson and Anderson, Romain, Fielding and co., Four Loubons, Madame Savoy, Four English Rosebuds, the Cobbs, Ehrendalle, Evans and Napoleon Durmont; very good bill; good business.——Palace (A. C. Irons, mgr.): 10-15: Mrs. Peter Mayer, Helen Atwill, Striklin's Dog and Monkey Circus; pleased; business very good.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; E. R. Russell, mgr.): 3-5: Teddy Osborn's Pets, Chantrell and Schuyler, Billy Ray, Gay Sisters. 6-8: Rhendall Brothers and Dutton, Yankee Quartette, Hazel Lynch and George Hers. Business fair.——Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): 3-5: Great Richards, Raymunde and Scranton Sisters, Clark and Verdi. 6-8: Joe Golden, Madam Aline, Campbell and Brown, Kramer and Cushing. Business fair.——Item: Floyd Lewis, manager of the Majestic, has charge of the bookings for the new house which opens in Ashland, Ky., Jan. 12.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): 5-8: Rowland, roller skater; Hamilton and Buckley; drew fairly well. Manager Ryan closed the Lyric 8. It is rumored that it will be reopened by other management.——Orpheum (Holding and Beifanider, mgrs.): Welch and Leopard drew big.

FINDLAY, O.—Gillette (William Larkins, res. mgr.): Professor Shelly, travelogue, 15. Sullivan and Kilrane 20.——Item: The Royal, former moving picture house, will be changed into vaudeville and pictures.

AKRON, O.—Norka Theatre (M. C. Winter, mgr.): This new vaudeville house was opened 11 and will be in the Sun Circuit. The policy of the house will be one afternoon and two evening performances. If the opening is to be a criterion the management will be amply repaid for the money expended. 11-15: Marimba Band, Four Lubons, Eldora, Charles A. Mason co.; very good satisfaction.

MANSFIELD, O.—Orpheum (C. C. Dearbourff, mgr.): 13-15: Billy Burns, Fred and Mae Waddell, George Montserrat and co., Yankee Quartette; S. R. O.

ELYRIA, O.—Elyria (H. A. Dykeman, mgr.): 6-8: Eddy Badger, Snyder and Thomas, the Legerts, Verone Trio; attendance good. 10-12: Marshall Brothers, Frank Daly, Clayson Family Quartette; splendid bill, to good business.——Electric (J. F. Durham, mgr.): 6-8: Caleb and Waldron, Nellie Daly Moran; business and acts satisfactory. 10-12: Tony and Flo Vernon, Andy Adams; attendance increasing; acts pleasing.

SPRINGFIELD, O.—New Sun (Sun Amusement Co., mgrs.): 3-8: Bert Sefton, Fred Lawrence and co., Phyllis Lee and Her Graduates, Veolette and Olds, Mr. and Mrs. J. W. Dowling; fair business. 10-15: Lasky's Ten Hoboes, Buckner, the Cyclist; Happy Jack Gardner, Lafayette Sisters, Fairchild and Van Buren; fair houses. 17-22: Louise Denman, Five McGregors, the Norwoods, Marinba Band, Brooks and Jeanette.

MARION, O.—Orpheum (Ed. C. Paul, mgr.): 3-5: Melrose and Ingram, Richard Dickinson, Mansfield Brothers, Lyons, Fisher and Lyons; business good. 6-8: Fred Welcome, the Cobbs, Abbott Clayne and co., Frasier Trio; business very good.

LIMA, O.—Orpheum (Will G. Williams, mgr.): 10-16: George W. Parvis, Louise Denman, Four Benningtons, Ross and Shaw, Sunny South; usual good crowds.

ZANESVILLE, O.—Orpheum (C. P. Hamilton, mgr.): 10-15: Charles A. Mason and co., DeFur Estes, Bert Sefton, Sig. and Edith Francis, Dailey Brothers, William J. O'Hearn and co.; capacity business.——Hippodrome (W. E. Deacon, mgr.): 10-15: Herbert Lindholm, Riley and O'Hearn, Mae Taylor, Charles Hughes and Dancing Girls, Bob Landis, Billy Morris and the Sherwood Sisters, Jack Roche, Keogh and Francis.——Quimby's (Clyde Quimby, mgr.): 10-15: Springer and Church, Brest Paplim, Freman and Fiske, Twylia Smith, Bob Landrum, and the Female Minstrels; satisfied big business.——Item: Since the vaudeville houses have been splitting the bills in the middle of the week the general attendance has been greatly increased at all theatres.

MASSILLON, O.—Grand (Fred G. Smith, mgr.): 10-15: Stanley and Lancaster, Sherwood and Benson, Frazier Trio, Rosco and Sims, Pfeil Sisters, Morris Abrams.

EAST LIVERPOOL, O.—American (L. J. Herron, mgr.): 3-8: Sherwood and Benson, Romaine Fielding and co., Lucille Savoy, Manley and Sterling, Dancing Lulus; pleasing bill to good returns.

EAST LIVERPOOL, O.—American (L. J. Herron, mgr.): 6-8: Louise Reming and co., Dale Brothers, Apollo Quartette, Al. Hessey, Reece and Alfa. 10-12: Lillian Mortimer and co., the Russells, St. Arno, and Cromner; pleasing bills to good business.——Lyric (W. B. Dillinger, mgr.): 10-12: The Orpheum Minstrels pleasing performance to good business.——Electric (George McClintock, mgr.): 10-15: Bob Jewell, Moore and Beatty, Verne Biddle; pleasing bill to good business.——Dreamland (John C. Walsh, Jr., mgr.): 10-15: Parker and Logan, Marvelous Eddie; pleasing good returns.——Rock Springs Casino (Charles Pittinger, mgr.): 10-15: The Great Vernon, Manley's Band; delighting large crowds.

CAMBRIDGE, O.—Orpheum (Hammond Brothers, mgrs.): 10-15: Geraldine McCann Trio, Joe Ellis, and others; business fine.

MARIETTA, O.—Star (Albert Waite, mgr.): Dec. 27-29: Riddle and Rhyme, 30-1: Guilford and Charlton; fair business. 3-5: The Sellmans. 6-8: Guilford and Charlton; good business.

WARREN, PA.—Woodard (J. D. Woodard, prop.; P. B. Elliott, mgr.): 10-12: Shady and Schad, Rose and Severn, Mark Cobdem, Charles Carlo's Animal Circus. 13-15: Harris and Pray, Almond, Bobby Talcott and co., Webb Remola Troupe; strong bill; good patronage.

LANCASTER, PA.—Family (Edward Mozart, mgr.): 3-8: Alfred the Great, Paris Chambers Trio, Lord and Payne, Krusada and Job, Hayes and Alpoint, Josephine Saxton and co.; pleased large houses.——Electric Vaudeville Palace (Howard E. Doan, mgr.): 3-8: Emerson Gambler, with songs; pleased large houses. 10-15: Charles Thompson, Nan Aker and Nat Gill, Shelly Trio, Corcoran and Dixon, Francesca Redding and co., Techow's Cats; pleased large houses.

ALLENTOWN, PA.—Orpheum (J. Fred Osterstock, mgr.): 3-5: The Daleys, Ed Krosko and Eva Fox, Harry Armstrong and Billy Clark, Henry Horton and co., Harry B. Lester, Ergotti's Lilliputians, Lady Betty; pleasing bill; satisfactory business. 6-9: Cotter and Boulden, Neil Horton, Stadium Trio, Hawthorne and Burt, Amy Ricard and Lester Lobergan, Mullen and Carrelli, Lady Betty. 10-12: Conway-Paris co., Montgomery and the Healey Sisters, Palmer and Lewis, Murray and Lane, Swan and O'Day, Oskai Jap Troupe, Circumstantial Evidence; pleasing bills.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): 10-15: Harry Seeback, Helm Children, Hayward and Hayward, Katherine Nelson and Elizabet Otto, Lady Betty, Six American Dancers, Bowers, Walters and Crocker; attendance more than the ordinary; acts pleased. 17-22: Hal Davis and Inez Macauley, Collins, Steele and Carr; Mosher, Hayes and Mosher; Howard Brothers, Bowman Brothers.——Hippodrome (A. L. Boumfort and Co., Inc., mgrs.): 10-15: Freda West, Mr. and Mrs. Tom Lancaster, Donnelly and Carroll, Dixie Boys; business very good.

SCRANTON, PA.—Poli's (J. H. Docking, mgr.): An excellent bill 10-15, with Annie Abbott, Macart and Bradford, Frank Gallietti's Monkeys, Les Dumonds, Ward, Klase and Ward; Jarrow, Latoy Brothers; to excellent business. 17-22: Stepp, Mehlinger and King, Hart's Snapshots, the Vital Question, Aerial Smiths, Ila Grannon, Lester Brothers and Creighton Sisters, and McIntire and Grove.——Academy (H. H. Bliss, mgr.): Bill excellent 10-12. Fred Hamilton and His Bathing Beauties, Ivy and Ivy, Aerial Maginleys, Claude and Marion Cleveland, Flossie La Van. 13-15: Musical Days, Dilla and Templeton, Leu Smith and Leo, John Manor and Bessie Baker; to good business. ——Wonder (F. J. Herman, mgr.): 10-15: The Mexican Herman, Arthur Impers, Eugene Butler, and Lane and Wilson; bill and business excellent.——Orpheum (Fred Hummler, mgr.): 10-15: Barry Linden, Welsh Barrifone, and Tommy Hays; business good.——Hippodrome (Dave Cohen, mgr.): 10-15: Sharkey and Reynolds, De Rose, female impersonator; business good.——Wonderland (H. G. Ward, mgr.): 10-15: Lillian Carter, Al. Warren; business excellent.——Columbia (G. Nelson Teets, mgr.): The Big Empire Show in The Two Pikers and the Races and The Two Pikers in a Rathskeller 10-12; co. and business excellent. Tom McRae and Cora White were featured. Teddy Burns in Morning, Noon and Night, supported by Virginia Wase. 13-15: co. and business excellent. The Fashion Plates 17-19. The Cherry Blossoms 20-22.

VAUDEVILLE PERFORMERS DATES.

(Continued from page 24.)

Savage, S. E.—Lyric, Jamestown, N. Y.
Savoys, The—Orph., Lima, O.
Schrode and Mulvey—Mary Anderson, Louisville, Ky.
Scott and Davis—People's, Beaumont, Tex.
Scott and Yost—G. O. H., Indianapolis, Ind.
Searles, Arthur—Red Mill, Vincennes, Ind.
Sedgwicks, Five—Mabel, Chgo.
Seldom's Living Marble—Orph., Seattle, Wash.
Severin—American, Boston.
Shea, Thos. L.—Grand, Massillon, O.
Shepherd, Burt, and Co.—Proctor's, Albany, N. Y.
Sherman and De Forest—Maj., Ann Arbor, Mich.
Siegrist Troupe—Indoor Circus, Cleveland, O., Shini, Adel, Ga.
Silverlakes, The—O. H., Canton, Ga.
Simms, Willard—Grand, Syracuse, N. Y.
Simon and Gardner—Colonial, N. Y. C.
Simon and Shields—Colonial, N. Y. C.
Silvers—Grand, Syracuse, N. Y.
Small, Sloane and Sheridan—Pantages' Seattle.
Smith and La Roses—Huber's, N. Y. C.
Snowden, Marie—Fairyland, Hinton, W. Va.
Spadoni, Paul—Maj., Chgo.
Spink and Lynn—Alhambra, N. Y. C.
Stagpooles, Four—Orph., Cinti.
Staley and Birbeck—American, Chgo.
Stanley and Chambers—Crystal, Anderson, Ind.
Steger, Julius—Orph., Portland, Ore., 17-29.
Stipps, Musical—Maj., Dallas, Tex.
Stuart—Shea's, Toronto, Ont.
Subers, Coakley and McBride—Keith's, Columbus, O.
Sully Family—Keith's, Boston.
Suratt—Keith and Proctor's 5th Ave., N. Y. C.
Surazal and Brazil—Orph., Memphis, Tenn., Orph., New Orleans, La., 24-29.
Susanna, Princess—Trocadero, Chgo.
Svengali Trio—American, N. Y. C.
Sytz and Sytz—Pantages', Seattle, Wash.
Tanner and Gilbert—Trent, Trenton, N. J.
Tempest and Sunshine Trio—Orph., Sioux City, Ia.
Temple Quartette—Colonial, Lawrence, Mass., Poli's, Worcester, Mass., 24-29.
Ten Brooke and Henry—Camden, N. J., 24-29.
Thalia Quartette—Mary Anderson, Louisville, Ky.
Thomas, Toby—Winter Circus, Cleveland, O.
Thompson, Denman—Keith's, Providence, R. I.
Thompson, W. H., and Co.—Orph., Salt Lake City, Utah.
Thornton, James—Bronx, N. Y. C.
Thropp, Clara—Hathaway's, Lowell, Mass.
Thurston, Leslie—Lyceum, Toledo, O.
Toledo, Sydney—Colonial, Erie, Pa.
Toney and Norman—Bell, Newport News, Va.
Top o' th' World Dancers—Poli's, Hartford, Conn.
Tops, Topsie and Tops—Greenpoint, Bklyn.
Trainor and Barrett—Greenpoint, Bklyn.
Trolley Car Trio—Orph., Savannah, Ga.
Trovato, Signor—Grand, Syracuse, N. Y.
Trueblell and Fuller—Bijou, Crowley, La.
Truesdell, Howard—Orph., Bklyn.
Underwood, Franklin, and Frances Slosson—Orph., Oakland, 24-29.
Valadons, Les—Arcade, Minot, N. D.
Valenteens, Three Flying—Maj., Madison, Wis.
Valesta and Lawson—West End, Uniontown, Pa.
Valley Forge Comedy Four—Scenic Temple, Waltham, Mass.
Van, Alice—Haymarket, Chgo.
Van, Billy B., and Beaumont Sisters—Temple, Rochester, N. Y.
Van, Chas. and Fannie—Keith's, Boston.
Van Hoven—Majestic, St. Louis, Maj., Chgo., 24-29.
Vance, Clarice—Colonial, Indianapolis, Ind.
Vandergould, Victoria—Bryan, Tex.
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Varoun, Perry and Wilber—Empire, Middlesboro, Eng., 1-22, Kings, Dundee, Scot., 24-29, Palace, Aberdeen, 31-Feb. 5, Palace, Glasgow, 7-12.
Vassar and Arken—Hippo., Harrisburg, Pa.
Vernon, Ventriloquist—Grand, Pittsburgh, Pa.
Village Choir, The—Orph., Bklyn.
Viola, Otto—Maj., Charleston, S. C.
Vital Question—Auditorium, Lynn, Mass.
Vittorio and Giorgetto—Orph., Ogden, U.
Vivians, Two—Maj., Johnstown, Pa.
Voelker, Mr. and Mrs. Frederic—Orph., 'Frisco, Cal., Orph., Oakland, 24-29.
Von Serly Sisters—Bowdoin Sq., Boston.
Waite, Kenneth H.—Temple, Grand Rapids, Mich.
Walker, Nella—Grand Opera House, Evansville, Ind., Mary Anderson, Louisville, Ky., 24-29.
Wallace, Nellie—American, Boston.
Walsh and Lynch—Orph., Kansas City, Mo., Orph., Omaha, Neb., 24-29.
Walton, Fred, and Co.—Orph., New Orleans, La.
Wangdoodle Four—Pittsfield, Mass.
Ward Bros.—American, N. Y. C.
Ward, Fannie—Orph., Bklyn.
Warda, H.—Trocadero, Chgo.
Waterbury Bros. and Tenney—Poli's, Springfield, Mass.
Waters, Tom—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., 24-29.
Watson, Fred—Grand, Syracuse, N. Y.
Watson's Farmyard—Orph., Mobile, Ala.
Weavers, Flying—Victoria, Baltimore, Md.
Weil, John—Orph., Kansas City, Mo.
Welcome, Fred—Gem, Washington, D. C.
Wells, Mr. and Mrs. Wm. J.—Delphus, Carthage, Mo.
Wentworth and Burns—Maj., El Paso, Tex.
Wentworth, Vesta and Teddy—Poli's, New Haven, Conn., Maj., Dayton, O., 24-29.
Wheeler, Edna—Maj., Ft. Worth, Tex.
White and Simmons—Columbia, St. Louis, Mo.
White's Dancing Bugs—Orph., St. Paul, Minn.
Whitesides, Ethel, and Picks—Jeffers, Saginaw, Mich.
Whitman Bros.—National, 'Frisco.
Wilcox, Fran H., and Marie Gilmore—Middletown, N. Y., 17-19, Oneonta, 20-23, Schenectady, 24-26, Albany, 27-29.
Wilder, Marshall P.—Maj., Chgo.
Willard and Bond—Keith's, Phila.
Williams, Bransby—Colonial, Indianapolis, Ind.
Williams, Chas.—Maj., Houston, Tex.
Williams, Frances—Proctor's, Cohoes, N. Y.
Williams and Van Alstyne—Colonial, N. Y. C.
Wills, Nat M.—Keith's, Phila.
Wilson Bros.—Hathaway's, Lowell, Mass.
Wilson, Frank—Bennett's, Montreal, P. Q.
Wilson Trio, Jack—Bennett's, Ottawa, Ont.
Winkler-Kress Trio—Mechanic, Manchester, N. H.
Winter, Winona—Orph., Denver, Colo.
Wolfe and Lee—Maj., Birmingham, Ala.
Woods, Lew—Gaiety, Ft. Arthur, Can.
WORLD, JOHN W., AND MENDELL, KINGSTON—Haymarket, Chgo., Grand, Indianapolis, Ind., 24-29.
Wormwood's Animals—Maj., Cedar Rapids, Ia., 17-22.
Wormwood's Monkeys—Colonial, N. Y. C.
Worthley, Abbott and Minthorne—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 24-29.
Wrights, The—Maj., Canon City, Colo.
Wyckoff, Fred—Temple, Grand Rapids, Mich., Temple, Ft. Wayne, Ind., 24-29.
Yaw, Don Tin—Gem, Washington C. H.
Young Bros.—Lyceum, Calgary, Alta.
Young, De Witt, and Sister—Victoria, Balto., Md.
Young, Ollie and April—Gaiety, So. Chgo., Star, Chgo., 24-29.
Zanciga, The—Plaza, N. Y. C.
Zanora and Berg—Palace, Chatham, Eng., 31-Feb. 4.
Zara-Carmen Trio—Bronx, N. Y. C.

VAUDEVILLE JOTTINGS.

Hyman and Franklyn are meeting with success in England. In February they will play the Tivoli, London.

Thomas McNamara is spending a few days in Paterson, N. J., prior to filling a line of vaudeville time.

Mabie Maitland is resting in Biloxi, Miss., this Winter.

Maxwell M. Zukosky has become the press agent of the Academy, Scranton, Pa. He formerly occupied the same position at the Opera House, Bayonne, N. J.

Charles T. Aldrich is appearing at the Coliseum, London, where he is scoring a big hit. He recently closed a most successful tour of the Continent.

Ethel Kirk, who has formerly played in musical comedy companies, made her debut in burlesque at the Gayety, Washington, D. C., recently.

Frederick Ellis Duff is not connected with the playlet Superstition.

After her recent engagement at the new Bronx Theatre Lottie Williams, who is starring in Edmund Day's one-act play, On Stony Ground, will start on a tour of the West, which will include the large Pacific Coast cities. She is booked solid for one year.

B. B. Elliott, of Buffalo, has begun his duties as manager of the Woodard Theatre, Warren, Pa.

Professor Struck is playing an engagement at the Eden Musee, being associated with Felix Hermann, a nephew of the late "Hermann the Great." Professor Struck is a clever magician and his appearance at the Eden Musee should prove most satisfactory to the patrons and management of that place of entertainment.

Stuart Barnes was taken suddenly ill with an attack of lumbago while in his dressing room at the Colonial Theatre last Tuesday afternoon. A physician was summoned, and Mr. Barnes was removed to his home. His place was taken by Frank Morrell, who also, played the Victoria. Mr. Barnes did not appear the rest of the week.

The Columbia Theatre on Forty-seventh Street gave a professional matinee on last Friday. Fred Irwin's Majestics was the visiting attraction.

Ermani Stuart is a continued hit on the small time houses about Philadelphia, New York, and adjoining towns and cities. She is at the Liberty, East New York, this week.

Madeline Dupont, one of the "Betty Girls" with Kathleen Clifford and co., was married on Jan. 8 at Providence, R. I., to Joseph W. Krause, a nonprofessional. Miss Dupont will continue her vaudeville tour for the present and may later make her home at Ithaca, N. Y., the home of her husband. Miss Dupont is well known in musical comedy circles, having played with many of the biggest productions of the past few seasons. She was one of the girls who escaped from the Iroquois Theatre fire in Chicago.

Alferetta Symonds, one of the Wroe Trio of Dancers, was unable to appear with the act at the Plaza Music Hall last week until the Friday night's performance. A slight attack of diphtheretic sore throat forced her to seek medical assistance.

Lillian Shaw will, after her engagement at the Orpheum, Brooklyn, this week, take a three weeks' rest at her out of town home. She will then continue her tour, which is booked well up into the Spring.

Berwyce Childs is recovering from her injuries caused by a bad fall while in Montreal a few weeks ago. She suffered a badly wrenched hip and ankle.

Mrs. Damon Lyon is making her debut in vaudeville at the Bijou Theatre, Lakewood, N. J., this week, in a society monologue and readings.

James Neill and Edythe Chapman, lately with the Princess Stock co., at Minneapolis, Minn., will go on the Orpheum time. Sam Meharry is also reported to have signed with them.

James W. Holland and co. are playing the Keith and Proctor time with Mr. Holland's sketch, Checkers.

George W. Day has left the field of vaudeville for a while and is at present playing Mr. Butterworth in the Western Goddess of Liberty co., following James Marlow in the part. He opened Sunday, Jan. 2.

The Zancigs are playing at the Plaza this week. Recently a man in Scotland succeeded in passing himself off as Mr. Zancig and decamped with the advance sale of a show billing the "Zancigs" as the headliners at the Albert Hall, Edinburgh.

Correspondence

ALABAMA.

SELMA.—ACADEMY (William Wilby): Merry Widow 6 played to full capacity; S. R. O. was displayed half an hour before the curtain rose. Mrs. Fiske in Salvation Nell 12. Girl from the Golden West 15. The Cat and the Fiddle 14. St. Elmo 17. Lillian Russell 20.

MOBILE.—THEATRE (J. Tannenbaum): J. A. Coburn's Minstrels 7 pleased topheavy house. Mrs. Fiske in Salvation Nell 10; excellent cast, to very large and enthusiastic audience. The Round Up 13-15. The Girl of the Golden West 17.

TUSCALOOSA.—AUDITORIUM (John G. Brady): House of a Thousand Candles 5; fair house and co.; pleased fairly well. Man of the Hour 11; good business; excellent satisfaction. Paul Gilmore 14.

ANNISTON.—NOBLE STREET THEATRE (A. B. Noble): The House of a Thousand Candles 7; small, well pleased house. Girl of the Golden West 11. The Cat and the Fiddle 12. Lillian Russell in The First Night 17.

MONTGOMERY.—GRAND (W. A. Mattice): Merry Widow 5; delighted very large audience. Mrs. Fiske 13.

DEMOPOLIS.—BRASWELL (N. T. Braswell): Man of the Hour 10.

ARIZONA.

TUCSON.—OPERA HOUSE (E. Drachman, mgr.): The Three Twins Dec. 29 to 3. R. O.; excellent co.; Victor Morley and Bessie Clifford came in for first honors; their hypnotic dance called forth several encores; Miss Clifford and her "Yama Yama Girls" carried the house by storm; by far the best musical comedy in the past two seasons. Brewster's Millions 5. Girl of the Golden West 10.

TOMBSTONE.—SCHIEFFELIN (Paul Warpakros, mgr.): Coon Kings, billed for Dec. 23, failed to arrive. The Great Divide 25. The Lion and the Mouse Feb. 4.

ARKANSAS.

PINE BLUFF.—ELKS' (C. E. Philpot): Paul Gilmore 5; failed to please; poor business. Fluffy Ruffles 6; good performance; fair business. Polly of the Circus 7; fair co.; good business. Grace Van Studdiford 12. Lyman Twins 14. Trixie Friganza 18. Human Hearts 21. Bandana Mexicana Band 22.

LITTLE ROCK.—CAPITAL (John P. Baird): Mrs. Leslie Carter in Vesta Herne 5; good performance, to fair house. Paul Gilmore in The Candidate 4; fair house and performance. The Cow Puncher 7, 8; poor performance and house. Grace Van Studdiford in The Golden Butterfly 10. Lyman Twins 11.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): Polly of the Circus 8; good co., to large and appreciated audience. The Lyman Twins 9, 10 pleased two fair sized houses. Grace Van Studdiford 11. The American Idea and The Golden Girl later.

FORT SMITH.—GRAND (C. A. Lick): Paid in Full 3 pleased fair audience. Fulton Stock co. in Heir to the Hoorah 4-8 to good business. Same co. in The Little Minister 10-15.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall): The Wolf 7-9; production and attendance fair. The Alaskan 10. David Warfield 12-15.——LIBERTY (H. W. Bishop): Bishop's Players presented Texas 3-10; play well presented; attendance satisfactory; Sidney Ayres and Elizabeth Stewart in leading roles do fine work. My Wife 10-16. Brewster's Millions 17-23.——ITEMS: Gotlob and Marx have purchased a lease of the Macdonough from C. P. Hall and will conduct the house in conjunction with their Columbia Theatre, San Francisco.——Blanche Hall has joined the ranks of Bishop's Players, and will make her debut as leading lady 10, appearing in Billie Burke's favorite role, Trixie, in My Wife.——Madame Sembrich will give a concert at the Liberty 12.

CHICO.—MAJESTIC (Carl E. Brasier): The Wolf 18. Uncle Josh Perkins 19. Max Figman 24. Brewster's Millions 25. Sis Hopkins 29.——ARMORY OPERA HOUSE (N. O. Turner): The Man from Home pleased good house 6; fine performance and co.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Little Johnny Jones Dec. 12-27; to fair

business; co. and production ordinary. Louis James in Henry VIII. 29; to good business; star delightful as usual and support excellent; production pleased entirely. The Three Twins 1-8; to S. R. O.; Victor Morley and Bessie Clifford, starring, together with a most capable co., made this attraction one long to be remembered; voices good as a whole; support by leads given to Mr. Morley and Miss Clifford excellently done. Wildfire 10, with Pauline Hall and Will Archie, to good business; co. mediocre and not very well received; the house evidently remembering Lillian Russell (in the part last year). A Girl at the Helm 13. Primrose Minstrels 13. Three Twins (return date) 18.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard): Moving pictures 6-8; fine business.

GREELEY.—OPERA HOUSE (William Boomer, mgr.): Louis James Dec. 31 pleased only fair business. The Traveling Salesman 4.

CONNECTICUT.

HARTFORD.—PARSON (H. C. Parsons): The Girl from Rector's was received by a large audience 6, who laughed merrily at the witty lines. There was plenty of fun, and it was carried out by an exceedingly fine cast, of which most in evidence were Elida Proctor Otis, Gertrude Millington, George Anderson, Charles P. Morrison, Edward Heron, Nena Blake, and Nella Webb. The Follies of 1909 drew three crowded houses 7, 8, and the fifteen scenes were given with dash, brimful of fun and merriment by the large co., and merry well groomed chorus. Eva Tanguay was featured, and skipped through her part in her inimitable manner. All the mirth provokers were of prominence, and their hits reached. La Lole Fuller 14, and her artistic assistants in poses and dances were received by an audience of goodly number, who enjoyed the artistic interpretation of the classics aided by a well augmented orchestra. Augustus Thomas' psychological drama, The Harvest Moon, 12, held the close attention of a good sized audience, who followed closely and with interest the development of the story. William Nash enacted the principal character in a most artistic and convincing manner. The Love Cure 14, 15. Boston Symphony Orchestra 17. Yiddish co. 19. Frank Keenan 20. Maude Adams 21, 22.——HARTFORD (H. H. Jennings): Wilton Lackaye has never appeared to better advantage than as the hero in the strong problem play, The Battle, in which he was seen 7, 8 by delighted audiences. The story was intense, of great interest, and was given a strong dramatic production. The three large audiences displayed by their hearty applause at climaxes, their indorsement of its metropolitan success. Jefferson De Angelis, always a favorite, was greeted most cordially 10-12 in The Beauty Spot, which tingles with mirth, catchy airs and good music throughout. Frank Daniels in The Belle of Brittany 13-15. E. H. Sothern and Julia Marlowe in Romeo and Juliet 18.

A. DUMONT.

NEW HAVEN.—GRAND (J. T. Hendricks): The Love Cure, with Charles J. Ross, 10, 11; played to excellent business and generous receptions were the result. The Girl in the Taxi, offered by A. H. Woods, and starring Carter De Haven and Adele Ritchie, 12, 13; good business and much enthusiasm; the play is a Parisian farce and New Haveners seemed to feel it was just a tride too spicy; one critic scored it severely for being decidedly immoral. The Harvest Moon, a Frohman play, with George Nash, is on the boards for 15. William A. McGuire's new play, The Heights, is announced for 17-20, while Maude Adams in What Every Woman Knows follows on 21.——HYPERION (E. D. Eldridge): Frank Daniels in The Belle of Brittany 11, 12; was greeted with the usual large houses and created as much merriment as ever. Walker Whiteside in the much talked of play, The Melting Pot, was seen 13, 14; his work was of particularly high order and he received fine support. Much interest centres in the Yale Dramatic Association play, London Assurance 15; this play is given particularly to add to the entertainment of the Prom girl; she will be in much evidence from Saturday on, participating in the festivities of Yale's greatest social week. Sothern and Marlowe in Romeo and Juliet 17.

E. J. TODD.

WILLIMANTIC.—LOOMER OPERA (John H. Gray): Yale Stock co. 6-8; fair; to light business in The Traveling Man, Princess of Patches, and The Country Girl. Grez Club Minstrels (local) 11, 12; repeated success of last season; to excellent patronage. Quincy Adams Sawyer 19.——ITEM: The sale of seats for Quincy Adams Sawyer started off briskly because Esther Doudero, who plays the part of Huida Mason, is a Willimantic girl.

STAMFORD.—ALHAMBRA (Beacon Amusement Co.): Vandeville and pictures 10-14. Walker Whiteside in The Melting Pot 15.——FAMILY (Herrick and Bloom): Johnson-Ketchell fight pictures 1; fair business. Quincy Adams Sawyer 12 pleased a small house.——ITEM: Lea Herrick, resident manager of the Family Theatre, has returned from trip abroad.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Girl from Rector's 7; fair house; pleased. Richard J. Jose in Silver Threads 8, matinee and night, to fair patronage. Pictures and illustrated song 10 to capacity. The Harvest Moon 13, with George Nash and a competent co., to good returns. A Fluttering Chance 15. Poli's Vandeville 17. Y. M. C. A. and B. performance 20.

WATERBURY.—POLI'S (Harry Parsons): The County Sheriff 8 pleased a fair sized audience. Silver Threads 10 to good business. The Harvest Moon 11; excellent performance to small audience. Quincy Adams Sawyer 15.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Henrietta Crosman in Sham 8 pleased an immense house. Quincy Adams Sawyer 11; mediocre; good house. Silver Threads 18.

MERIDEN.—POLI'S (A. E. Culver, res. mgr.): Lole Fuller and the Muses 12 to fair business. Maude Adams 17.

WINSTED.—OPERA HOUSE (Mills E. Norton): The County Sheriff 10; gave a very poor performance to small business.

DELAWARE.

WILMINGTON.—AVENUE (Conness, Edwards and Roth): Merely Mary Ann 10-15. The Christian 17-22.

FLORIDA.

JACKSONVILLE.—DUVAL (W. L. Delcher, mgr.): Mabel Paige and stock co. in Why Girls Leave Home Dec. 27-1 pleased good business. Same players in The Dancing Girl 2-8. Same co. in Charlie's Aunt 9, 10. Black Patti 13, 14.——ORPHEUM (Burbridge and Wells, mgrs.): Glass Stock co. in Three Weeks 27-1 to excellent returns. Same players in Polly Primrose 2-8. The Christian 9-15.——COLONIAL: Sylvia Summers co. in An American Abroad opened a five weeks' engagement 3.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons): Black Patti in A Trip to Africa 6, 7; good houses. Dark 10-15.——ORPHEUM (George Ortagus): Reinfeld's Lady Minstrels 3-8; good co. and business.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give): Klaw and Erlanger presented The Round Up 3-8; excellent co., to fine business. Henry W. Savage production, The Merry Widow, 10, 11, with Francis Cameron, Charles Meakin, and Robert E. Graham in leading roles; fair co., to good business. Lillian Russell in The First Night 12, 13. Mrs. Fiske and the Manhattan co. in Salvation Nell 14, 15 to advanced prices.——LYRIC (H. L. De Give, res. mgr.): Ward and Vokes in The Promoters 3-8; good co., to fine business. Cecil Spooner co. 10-15.

MACON.—GRAND (D. G. Phillips): A Knight for a Day 7; pleased a splendid house. The Girl of the Golden West 8; good co.; to fine business. The Manhattan Opera co. 10, 11, with matinee; drew good houses. The Merry Widow 12; good; to representative audience. Lillian Russell in The First Night 14. Mrs. Fiske in Salvation Nell 18.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer): The Manhattan Opera co. 3-8 in Olivette, Martha, The Bohemian Girl, Jack and the Beanstalk, and The Mocking Bird; pleased; to big business. The Girl of the Golden West 10. A Knight for a Day 13. Lillian Russell 15.

AUGUSTA.—GRAND (Charles Rex, res. mgr.): The Girl of the Golden West 5; excellent performance to good house. Lillian Russell 11 in The First Night; good attendance; well pleased. Paid in Full 20. Mrs. Fiske 22.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Uncle Daniel 1; a true Yankee comedy; pleased fairly good house. Rose Melville as Sis Hopkins; first time here for seven years, when she played The Prodigal Father; there is but one Sis Hopkins; finest slab town belle ever on any stage; highly appreciated by fair house, which ventured out in zero weather and foot of snow. Y. M. C. A. 4. New Zealanders lecture by man, wife and daughter; a new departure out of the old rut; very interesting; highly appreciated by fairly good house. Primrose Minstrels 10. Land of Nod 19, 20. Wildfire 25. As the Sun Went Down 26. Beverly Feb. 3. Top o' th' World 9, 10. House of a Thousand Candles 23. Y. M. C. A. 25. Myrtle Elorn 28. Brewster's Millions March 3.——ORPHEUM (Joe Speigle): Vaudeville; team work; fine singing and a dog circus; splendid.——ROZ, LYRIC and OAKS: All good pictures; fairly good houses considering the weather.——TURNER: Opened 10, under new management, with St. Elmo.——SHOE STRING: Closed past week for repairs.——ITEM: Biff! bang! whiz! Cold wave struck us 1; below zero, with biggest snowfall for fifteen years; has knocked all the stuffin' out of our beautiful Italian climate and left us stranded, hugging a cold stove.

WALLACE.—MASONIC TEMPLE (C. A. Keating): The Soul Kiss 3; to fair business. Blanche Walsh in The Test 12. Maud Powell 29. Sweet Innisfallen Feb. 3. David Warfield 9. Olga Nethersole 17.

ILLINOIS.

SPRINGFIELD.—CHATTERTON (Chester H. Rice, res. mgr.): Blanche Bates in A Fighting Hope 8; excellent co. and packed house. Paid in Full 9; pleased good house. Eddie Foy in Mr. Hamlet of Broadway 10; big business; excellent attraction. James J. Jeffries 15.——MAJESTIC (C. H. Rumsey, res. mgr.): School Days 2-8; excellent co.; to packed house every night. The Candy Kid 9-12; opened to packed house and satisfaction. Grace George in A Woman's Way 13. Norman Hackett in Classmates 14, 15. Strongheart 16-19. Pierre of the Plains 20-22.——ITEM: Chester H. Rice, who manages the Chatterton for the Shuberts, has resigned, and will be succeeded by E. H. Houck, who has been manager of the Shubert theatre at Danville, Ill. D. L. F. Wasson will succeed Mr. Houck as manager of the Danville theatre.

AURORA.—GRAND (Charles Lamb): Blanche Bates in The Fighting Hope 3; good co. and business; pleased very good audience. Paid in Full 4; good co. to fair business (inclement weather). Vogel's Minstrels 5; good attraction to fair business. Eddie Foy in Mr. Hamlet of Broadway 6; good co. and production; pleased capacity business. Corinne Snell in The Only Law 8, two performances; good co. to fair business. The Blue Mouse 9, matinee and night; good co. and business. In Montana 10. The Kissing Girl 17. Gay Morning Glories 18. The Witching Hour 21. The Stepson 24. De Wolf Hopper in A Matinee Idol 25.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Rose Stahl in The Chorus Lady 4; delighted large audience; excellent performance. Blanche Bates in The Fighting Hope 5; large and fashionable audience; exceptionally strong co. and performance. The Other Girl 9; two good houses; pleased. Grace George in A Woman's Way 10; drew large and well pleased audience; excellent satisfaction. Eddie Foy 14. Strongheart 15. Latimore and Leigh Co. 16. Paid in Full 17. The Only Law 21. De Wolf Hopper 23. The Gingerbread Man 24.

WAUKEGAN.—SCHWARTZ (John Wingfield): Princess of Patches 1; good co. and business. Eddie Foy in Mr. Hamlet of Broadway 2; pleased capacity. Winninger Brothers 3-9; very good co.; to good business; plays: John, the Janitor, A Dutch Blockhead, Rip Van Winkle, A Stranger in A Strange Land, The Golden Rule, Arkansas Traveler, Fritz Spiegel, the Detective, Moulin Rouge Girls 13. The Clansman 14.

PEORIA.—MAJESTIC (Henry Sandmeyer, res. mgr.): Way Down East 2-8; fine co.; large business. Norman Hackett in Classmates 9-11; one of the finest plays of season; big business. Grace George in A Woman's Way 12. The Candy Kid 13-15. Pierre of the Plains 16-19. Strongheart 20-22.——ITEM: Norman Hackett delivered an address upon the work of Shakespeare before High School students, which was much appreciated.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): The American 14ea 3; to good house. Johnson and Ketchell fight pictures 4, 5; fair house. Rose Stahl in The Chorus Lady 6; excellent co. and large, well pleased house. The Winning Miss 7; good co. and pleased large house. Just a Woman's Way 8; good house. Classmates 12. Grace George in A Woman's Way 14. Montana 15.

ALTON.—TEMPLE (W. M. Sauvage): Latimore-Leigh Stock co. 3-15; splendid business. Repertoire included The Creole, Hearts of the Blue Ridge, All the Comforts of Home, Queen of the Rockies, A Social Thief, American Gentleman, A Child of the Streets, The Lion and the Lamb, Lost on the Pacific, A Daughter of the South. Paid in Full 16. John W. Vogel's Minstrels 20. The Only Law 22. Victor Moore 23.

DANVILLE.—OPERA HOUSE (E. C. Houck): California Girls 11; fair co.; fair house. The Flints 17-22. Welsh Choir 25. Graustark Feb. 9. Harvey Stock co. 14-19. Gay Morning Glories 16. Mary Mannering 21. Human Hearts 24.——ITEM: The Texas Cattle King canceled date here on account of illness of soubrette at Williamsport, Ind.

URBANA.—ILLINOIS OPERA HOUSE (J. Earl Moor): Eddie Foy in Mr. Hamlet of Broadway 11; excellent, to capacity. Elks' Minstrels (local) Feb. 7, 8.——ITEM: The above local attraction will be the first given by the lodge. C. J. Bourke, a resident and old member of the order, will direct.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop, Dysart and Pierce): Vogel's Minstrels 7; excellent co.; to very good house. Montana 19. Gay Morning Glories 20. Winninger's Stock co. 24-29. The Wolf Feb. 3. Paid in Full 18. Man of the Hour Mar. 11.

STERLING.—ACADEMY (W. F. Lipp): St. Elmo 3 pleased full house. Moulin Rouge Girls 4; poor, to good business. Paid in Full 5 gave best of satisfaction to fair house. Vogel's Minstrels 12. Gay Morning Glories 13. The Witching Hour 17. Polly of the Circus 21.

ELGIN.—OPERA HOUSE (F. W. Jencks): Eddie Foy in Mr. Hamlet of Broadway pleased capacity business 5. Vogel's Minstrels 6; fair house and meritorious performance; deserved larger house. Nothing booked week of 10.

BEARDSTOWN.—OPERA HOUSE (Wm. H. Deppe): K. of P. Minstrels (home talent) 10; good; S. R. O. Lecture course 14; good; fair house. Vogel's Minstrels 18. Choral Society 20.

BLOOMINGTON.—COLISEUM (F. M. Raleigh): Blanche Bates in The Fighting Hope pleased big business 6. Paid in Full 8; good, to fair business. James Jeffries and Frank Gotch 15.

JOLIET.—THEATRE (J. T. Henderson): Howe's pictures 3; splendid; poor house. Paid in Full 6; splendid; poor house. Mr. Hamlet of Broadway 7; fair; good house. The Only Law 9; good; fair returns.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): Yankee Doodle Girl 13 canceled. The Witching Hour 18. Lecture Course 21. The Girl Question 29.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Paid in Full 7; fair sized audience; very good performance. Maxwell-Hall co. 17.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Wolf 3; best dramatic production of season to fair house. Montana 13. Man on the Box 14. Johnson-Ketchell fight pictures 15.

MORRISON.—AUDITORIUM (A. R. Lewis): Shirry motion pictures 3-8; good pictures and fair business. Vogel's Minstrels 12.

EAST ST. LOUIS.—BROADWAY (J. P. Barrett): Gentleman from Mississippi 10. Fatal Wedding 17-21. Vogel's Minstrels 22.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): G. P. Huntley and excellent co. in Kitty Grey Dec. 25; fine performance, to two fair houses. Barney Gilmore in Dublin Dan 30 pleased fair house. Polly of the Circus 1 drew two capacity houses; fine performance and good co.; Ida St. Leon as Polly, Earl Ryden, Mart E. Helsey, and Kate Jepson deserve special mention. Fifty Miles from Boston 3. A Winning Miss 5. Lyman Howe's moving pictures 6.——AUDITORIUM (Harry G. Sommers): The Girl from Rector's 25 to two fair houses. James J. Jeffries and an aggregation of famous boxers and wrestlers were seen in a strong athletic bill by big house 29. Vaughan Glaser co. in St. Elmo 1 drew two good houses and gave fair satisfaction; Willard Blackmore and Margaret Lindsey handled the leading parts well. Allen Stock co. 3-8 opened to good house in Human Slaves. In Africa 12.——INDIANA (Thomas Moss): The Christian 27-2. A Wife's Peril 3-9; business fair.——ITEMS: Both the Kitty Grey and Girl from Rector's co. laid off here the week before Christmas. The Girl from Rector's co. gave their Christmas matinee in street clothes, their costumes failing to arrive in time.

LOGANSPORT.—THEATRE NELSON (E. F. Maxwell): York and Adams in In Africa 11; played to a fair sized audience and the entertainment seemed to please. The Clansman 12; a good sized house witnessed the performance; presented by an excellent co. William C. Cushman and comedians, singers and dancers 13-15; opened in A Toymaker's Dream. Rose Stahl in The Chorus Lady 21.——BROADWAY (Z. E. D. Sipe): The Norwoods, hypnotists, 10-15; attracted large crowds nightly.——ITEM: Manager Maxwell has tendered his resignation to the Central States co., and it is rumored that Mr. Smyth, the former manager, will return. Mr. Maxwell has made many friends while here, who regret to see him leave. He will resume the management of the Maxwell Hall Stock co. on the road.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr.): Matinee and night, Rose Stahl in The Chorus Lady 8; business fair; attraction fine. Welch Singers Concert, great afternoon, 9. Huntington Players in Salomy Jane 9-12. The Climax 13-15. Honeymoon Trail 16. D. P. Huntley in Kitty Grey 17. Grace George in A Woman's Way 18.——ITEMS: Mike O'Brien, who has been visiting his folks, has accepted a position with Cohan and Harris in Chicago.——Alice Fisher-Harcourt King, who opens in Chicago in her new piece, was visited by her parents from here.

GOSHEN.—JEFFERSON (H. G. Sommers): Parland-Newhall Concert co. 6; thoroughly pleased capacity with co. of four male performers, vocalists, instrumentalists and bell ringers. Howe's Travel Festival 10; delighted big attendance with the finest motion pictures ever shown here. Parada (local) 12-15. The Stepson 17. Senor Dario 21, 22. Maloney's Wedding 25. The Girl from Rector's 27. A Stubborn Cinderella 29. Cushman Musical Comedy co. 31-Feb. 2. May Robson 10.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Girl from Rector's 8 to excellent business; co. gave fair satisfaction. The Winning Miss, with Fred W. Mace, 10 played to fair house; very well staged; fresh costumes; one of the best musical attractions here this season. The Climax 13. The Gentleman from Mississippi 22. The Thief 25. Blandon's Players 31-Feb. 5.

RICHMOND.—GENNETT (H. G. Sommers): The Blanden Players Dec. 2-1; good co.; plays: Du Barry, Moths, The Marriage of Kate, and Killarney. East Lynne 3; good co. and house. Daniel Boone on the Trail 4; pleased fair house. Richard Carle in Mary's Lamb 5; large house. Lyman H. Howe's Travel Festival 6; pleased.——PHILLIPS (O. G. Murray): The Jolly Widow 3-8; good business.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Daniel Boone on the Trail 6 failed to please; poor house. Lyman H. Howe's pictures 7 pleased good business. The Three Twins 12 delighted well filled house. Rose Stahl 14. Cushman Comedy co. 20-22. Powell and Cohen Musical Repertoire co. 27-29. Tempest and Sunshine Feb. 1. The Thief 5. The Climax 7. The Golden Girl 9.

FORT WAYNE.—MAJESTIC (Rice and Stair): Preston-Brickert Stock co. in Thelma 2-5 played to big business. Fifty Miles from Boston 6; good business. Beverly 6 to big house. The Climax 7, 8; good co. and business. Barney Gilmore in Dublin Dan 9; good business. Preston-Brickert Stock co. in The Cow Puncher 10, 12, 14. Honeymoon Trail 11. The Clansman 13. A Knight for a Day 16.

LA PORTE.—HALL'S (Wilbur J. Hall): Amsden Stock co. Dec. 23-25; co. poor; fair business. St. Elmo 27; pleased good house. Lyman H. Howe moving pictures 31; pleased good house. Blue Mouse 7; to capacity; pleased. Latimore and Leith 14. Cushman's Musical Comedy co. 17-19. Wilton Lackaye in The Battle 22.

MADISON.—OPERA HOUSE (E. J. Mathews): Lyman H. Howe's Travel Festival 6, matinee and night, pleased two good houses. Shubert's Blue Mouse 10 delighted fine house. Powell and Cohan Musical Comedy co. 13-15; opening play, The Yankee Doodle Boy; big advance. The Girl from Rector's 17. Keith Stock co. 24-29.

ANDERSON.—OPERA HOUSE (J. B. Hennings): Cohan and Harris Minstrels 7; gave excellent satisfaction, to good business. East Lynne 8; matinee and night; to fair business; poor satisfaction. A Winning Miss 12; matinee and night; pleased well filled houses.

ANGOLA.—CROXTON OPERA HOUSE (B. E. Willis): The Hinshaw Grand Opera co. 3; very fine, to a packed house. Lyman H. Howe's moving pictures 12. Wallace Bruce Amsbury (lecture) 20. Quincy Adams Sawyer 25.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton): Fluffy Ruffles 8; drew fair house. Trixie Freganza 9, and matinee, in The American Idea; pleased large houses. The Man of the Hour 15. The Climax 17, 19.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): The Elks' attraction Dec. 29, for the benefit of the poor, to S. R. O. Hart's Boy Band 31; good co. to fair house. Lecture 3 by Edward Elliot on "The Man from Home" to a full house. Thelma 7; good attraction to good business.

PRINCETON.—KIDD (George P. Kidd): The Girl from Rector's 5; first class; numerous curtain calls; small house. Honeymoon Trail 20. Man of the Hour 31.——ITEM: The Air Dome (V. Gamble, mgr.), under roof, will open about May 2.

LA FAYETTE.—DRYFUS (Cary P. Lang): Yorke and Adams in In Africa 10 pleased a fair sized audience. Grace George in A Woman's Way 17.——VICTORIA (James E. Erwin): Guy Stock co. 10-12. Maxwell-Hall co. 13-15.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): Parland Newhall co. 7; packed house; good entertainment. The Blue Mouse 12; good house; excellent co. Empire Musical Comedy 26. George W. Bain (lecture) 31.

WABASH.—EAGLES' (C. A. Holden): Donald Robinson in The Art of Life 4; excellent attraction; fair business. East Lynne 7 pleased fair business. Dublin Dan 8; satisfactory; fair house.

BRAZIL.—SOURWINE (Will H. Leavitt): California Girls 8; fair attraction, to good house. The Wolf 10 repeated success of last season to poor house. The Climax 27. Graustark Feb. 7.

UNION CITY.—UNION GRAND (S. J. Fisher): Damon's Colored Musical co. 6, 7; gave satisfaction. Daniel Boone on the Trail 11 pleased good house. California Girls 19. The Cry Baby 24.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The Blue Mouse 8 delighted a large audience. Latimore and Leigh Stock co. opened week 9 to good business.

FRANKFORT.—BLINN (Langsdale and Hufford): Cushman Musical co. 10-12. The Toymaker's Dream; fair to large house. Guy Stock co. 13-16.

LINTON.—OPERA HOUSE (B. E. Booher): The Welch Choir 8; excellent co. and good house.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Gramstark 6 to good business; excellent attraction in every way. Gertrude Perry in the leading role was fine and capably supported by Howard Walsh, Ernest O. Fisher, William Wagner, L. P. Hicks, and Marjorie North. The Witching Hour 10 proved the best attraction seen here in several years; good business. Howard Gould, who headed the co., had strong support in a cast that included Harry Leighton, Edward McWade, Harry West, Louis Thomas, and Helen Roberston. Elma B. Smith Concert co. (College Lecture Course) 15. House of a Thousand Candles 20.——ITEMS: W. A. Tapp, who has been resident manager for Busby Brothers at the Odeon in Marshalltown, has resigned and will engage in other work after a rest. James Rachford, who has been assistant treasurer for A. J. Busby at Waterloo for three years, will succeed Mr. Tapp at Marshalltown, and Vern Kuhns, of Marshalltown, will take Mr. Rachford's place at Waterloo.——The Shuberts found the experiment of a low-price stock co. at the Auditorium in Des Moines unprofitable and the co. has been disbanded.——The reform element in Des Moines is seeking to close the Empire, the only burlesque house in that city, and it is stated that burlesque will be given only Sundays in the future and that the balance of the week will be given over to vaudeville furnished by the William Morris Co.——State-wide interest

is centered in the injunction suit instituted by Manager Hugo, of the Majestic at Cedar Rapids, in which he seeks to restrain the City Council from passing an ordinance prohibiting Sunday performances in that city. The case will be heard 18, and will eventually be taken to the Supreme Court as a test case.—While standing in the wings at the Iowa City Opera House, awaiting her cue to go on and do a Salome dance, Helen Southart, of the Gay Morning Glory Burlesque co., was handed a telegram announcing the death of her mother in Baltimore, Md. She carried out her part of the programme, but fainted as she stepped from the stage after the last encore.—The sudden death of William Foster, the veteran opera house manager of Des Moines, may result in many changes in houses and managements in that city another season. It is reported that the old Foster Opera House will be closed and that the K. and E. attractions will be shifted to the new Princess, where a stock co. is now installed, and that it will be operated in conjunction with the Grand Opera House under trust management.—The success of Alice John in the role of Hallelujah Maggie with Mrs. Fiske's Salvation Nell co. this season is received with interest and pleasure in this State, where Miss John is well known for her capable work in many roles with the Donald Robertson co. in past seasons.—The experiment is being tried by the management of the Grand Opera House at Des Moines of playing the better class of dramas for half-week stands in place of the six-shooter drama, for which the house has been noted for years; and it promises to prove very successful.—Flo Mann, who is a member of the Chic Perkins co. this season, is a daughter of Manager Mann, of the Opera House at Gladbrook, Ia.—Sam Sneden is starring Claire Paige in Mrs. Leslie Carter's success, Du Barry, at popular prices, this season.—Robert Ober is being featured by Frederic Thompson in Brewster's Millions in this territory.—Willie Collier's success, Mr. Smooth, and When We Were Twenty-one have been the current bills of the new Princess co. at Des Moines the past fortnight.—A new opera house has just been completed at Grand Meadow, Minn.—Announcement is made that Tom North, now with The Newlyweds and Their Baby, will be press agent of the Hagenbeck-Wallace shows next season.
FRANK E. FOSTER.

MARSHALLTOWN.—NEW ODEON (Busby Brothers): The Smart Set 5; W. H. Dudley, the clever comedian and a well supporting troupe played to a good house. The District Leader 6, failed to please a fair house. Othello 7; William Owen and J. W. McConnell gave a fine interpretation of the leading roles; Margaret Morrison pleased as Desdemona; fair house. The Nickerson Brothers Stock co. 9-15 played College Chums, A Romance of New Mexico; fair co. and business. The Prince of To-night 20. The Matinee Idol 21.—ITEMS: W. A. Tapp resigned from the New Odeon Dec. 28 as manager. He will be followed by J. A. Rachford, of Waterloo.—The District Leader co. closed their season here 6.—The Auditorium at Des Moines will have a permanent stock co.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain-Kindt and Co.): Dark 5-7. De Wolf Hopper in The Matinee Idol 8; two performances; pleased well filled houses. The Girl from the U. S. A. 9; satisfactory; to a fair audience. Dark 10. The Gay Morning Glories 11; fairly well received. The Witching Hour 12. Vogel's Minstrels 16.—OPERA HOUSE (O. L. Hughes): Dark 5-11. The Prince of To-night 16. The Easiest Way 17. Graustark 21. The Barrier 27. The Gingerbread Man 28. Robert Edeson 31. The Third Degree Feb. 4, 5.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): De Wolf Hopper in A Matinee Idol 12. The Only Law 19. Rentfrow's Stock co. 25-29.—ITEM: The seat sale for De Wolf Hopper in his play was phenomenal, every seat being sold before six o'clock the first day of sale; the S. R. O. sign has been polished up and is conspicuous.

MASON CITY.—WILSON (Arthur Heffner): Graustark 5; pleased good sized audience. Merry Widow 6; to capacity; strong co. Du Barry 8; to fair business. Henry Woodruff in The Prince of To-night 12. The Only Law 18. Lion and the Mouse 19. The Climax 28. Third Degree Feb. 1. The Time, the Place and the Girl 2.

FORT MADISON.—GRAND (W. Ehinger): The Wolf Dec. 30; good co.; to fair house. Harcourt Comedy co. 2-8; good co.; to good house. Just a Woman's Way 9; good co.; to fair house. Reno Comedy co. 10-16. Prince of To-night 18. Paid in Full 19. Graustark 23. The Only Law 24.

DUBUQUE.—GRAND (Wm. L. Bradley): De Wolf Hopper in A Matinee Idol 7; delightful capacity. Local 11. Corinne Snell in The Only Law 12. Just a Woman's Way 16. Graustark 17.

DECORAH.—OPERA HOUSE (Weiser and Beat): The Prince of To-night 14. The House of a Thousand Candles 18. St. Elmo 26.—ITEM: Manager Weiser was in Minneapolis 17-22.

SPENCER.—OPERA HOUSE (Franklin Flotte): Farmers' Institute 6, 7; good attendance. Girl of Eagle Ranch 10; poor house and co. The Tiger and the Lamb 17 (cancelled). M. G. M. lecture 19.

FORT DODGE.—ARMORY (William P. Dermer): The District Leader 5; to big house; co. gave good satisfaction. Black Crook, Jr., co. 10; to fair house; co. fair. Dark 11-15.

OTTUMWA.—GRAND (J. F. Jersey): The Witching Hour 10; good co. and business. The Girl from the U. S. A. 8; fair, to packed house.

PERRY.—OPERA HOUSE (A. W. Walton): Girl from the U. S. A. 5 pleased good house. Clara Paige in Du Barry 10.

KANSAS.

NEWTON.—KNOEPKER OPERA HOUSE (J. H. Murphy): Lost in the Hills Dec. 3; good co.; fair house. The Witching Hour 8; big house and business. Morning Glories 10; good house and co. Man on the Box 13; good house and co. Lyman Twins in The Prize Winners 21; good co.; big house. Girl and the Gawk 23; poor house on account of Christmas rush; good co. Chicago moving picture co. 31; good pictures and orchestra; to good house. A Pair of Country Kids 1; good house and co. The Time, the Place and the Girl 6.—ITEM: Trains late 6; co. arrived 9 P.M., got its baggage and scenery and rang up the curtain at 10:30, to a big, patient house, which was fully repaid for its long wait by a good entertainment. As the Sun Went Down 10.

WICHITA.—CRAWFORD (E. L. Martling): The Gingerbread Man 4; good attraction; to large house. As the Sun Went Down 6; pleased. A Girl at the Helm 10.—AUDITORIUM (J. A. Wolfe): Wolfe Stock co. in St. Elmo 3-8 (except 6); delighted crowded houses. Burton L. King in Strongheart 6; pleased large house. The Traveling Salesman 11; pleased capacity house.—ORPHEUM: Lewis and Lake Musical Comedy co. 3-8; pleased good business.

INDEPENDENCE.—BELDORF (Charles F. Doran): Strongheart 3; good co. and performance; small house. Just as the Sun Went Down 5; fair co. and performance; unprofitable business. Gingerbread Man 6; excellent co. and performance; good house and appreciative audience; good business. Victor Moore in The Talk of New York 13. Traveling Salesman 14.

OTTAWA.—ROHRBAUGH (S. B. Hubbard): The Great John Ganton 5; gave an excellent performance; to fair business only on account of inclement weather. Smart Set 22. Paid in full 27.

PARSONS.—ELKS' (Harry Mitchell): Gingerbread Man 7 played to biggest house of the season; splendid satisfaction. Paid in Full 10. Girl of the U. S. A. 17. Fluffy Ruffles 23. Top o' th' World 29.

COLUMBUS.—McGHIE'S (W. E. McGhie): Paid in Full 8; best of satisfaction to the biggest house of the season. Jackson-Webb co. 10-15 canceled. No bookings at present for the next two weeks.

HUTCHINSON.—HOME (W. A. Lee): Charles B. Hanford in The Taming of the Shrew 6; fine co. and business. The Time, the Place and the Girl 7; excellent co.; to S. R. O. Monte Cristo 8; good co. and fair business.

FORT SCOTT.—DAVIDSON (Harry C. Erinch): The Great John Ganton 3; had fair house and gave satisfaction. Tim Murphy pleased fair house 8.

LEAVENWORTH.—PEOPLES (Maurice Cunningham): The Irish Senator 2, 3, with matinee; fair business; performance pleased. The Old Clothes Man 9-11; did fairly well.

SALINA.—OPERA HOUSE (W. P. Pierce): A Pair of Country Kids 6; fair house and attraction. Ole Petersen 11. The Girl from U. S. A. 14.—CONVENTION HALL (J. A. Kimball): Strongheart 7 pleased large house.

NORTON.—AUDITORIUM (George Moulton): The Girl from U. S. A. 7; good co.; pleased.

COLBY.—OPERA HOUSE (R. W. Crumley): Girl from U. S. A. 10. Porter J. White Faust co. 20.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman): The Girl from Rector's 8; on account of local opposition from press and pulpit, drew heavy business, which was surfeited with mediocrity. The American Idea 10, with Trixie Friganza featured, and fair support, delighted crowded house with a typical George M. Cohan performance. Local amateur night for charity 13. King's East Lynne 15. Three Twins 28. The Girl Question 27. The Newlyweds 31. Graustark Feb. 2.

LEXINGTON.—OPERA HOUSE (Charles Scott): Little Nemo 6-8; big production; S. R. O.; owing to late arrival large audience dismissed 6. Sunny Side of Broadway 10; fair business and fair performance; no matinee on account of marriage of Lillian Durham, leading lady, to June Stone, of Louisville; Ella Sher replaced Miss Durham, who left the co. here. St. Elmo 11; to usual popular priced business.—AUDITORIUM (J. M. Perkins): Big advance sale for Madame Nazimova 14.

HENDERSON.—PARK (J. Dee Collins): Graustark 5; good performance and business. Girl from Rector's 7; splendid acting; fair business; performance rather questionable. Morris Stock co. 10-15 opened to S. R. O. Climax 20. East Lynne 22. Three Twins 25. The Newlyweds and Their Baby Feb. 2. Blind Organist 5. Ma's New Husband 7. Smart Set 11. St. Elmo 12.

OWENSBORO.—GRAND (Pedley and Burch): The Girl from Rector's 6; fair business; pleased audience. Graustark 8, matinee and night; good business; good performance. The Climax 19. East Lynne 20. Two Married Men 22. The Three Twins 24. St. Elmo 29.

FRANKFORT.—CAPITAL (J. M. Perkins): The Blue Mouse 8; splendid performance; to good business. Graustark 12. Madame Nazimova 13.

RICHMOND.—OPERA HOUSE (Wines and Baxter): Her American Husband 7; splendid attraction to fair house.

LOUISIANA.

LAFAYETTE.—JEFFERSON (C. M. Parkerson): St. Elmo 5; excellent co., to good house. French Opera (La Mascotte) 6 pleased S. R. O. Flower of the Ranch 8; good co., to full house. Polly of the Circus 13 cancels. The Climax 16. A Woman of Mystery 17. John Griffith 18. Colburn's Minstrels 20. The Burgomaster canceled. W. B. Patton 30.

PLAQUEMINE.—HOPE OPERA HOUSE (L. T. Delacroix): The Climax 7; to fair house; pleased. St. Elmo 10. Polly of the Circus 11; canceled. The Passing Review 17; canceled. H. B. Patton 25.

CROWLEY.—OPERA HOUSE (D. E. Lyons): The Flower of the Ranch 10; pleased large house. The Climax 13. Moving pictures and vaudeville on dark nights.

MAINE.

LEWISTON.—EMPIRE (J. F. O'Brien): Dark 7, 8. Phil Ott's Comedians 10-12 (return) pleased crowded houses with The Man and the Mummy, Boston Belle, and The Millionaire Kid. Dark 13-15. John Drew in Inconstant George 18. A local French Musical and Literary Club will present Le Testament de Cesar Girodo 20. Leigh De Lacy co. 24-29.

BANGOR.—OPERA HOUSE (F. A. Owen): Clara Turner opened 10 for week to full house in A Thief in the House. John Drew in Inconstant George 17. Phil Ott's Comedians 18-22. Leigh De Lacy 31-Feb. 5.

BRUNSWICK.—TOWN HALL (H. J. Given): George Kiernan 13; canceled. Katherine Jewell Everts 18. Bowdoin Minstrels 22.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Buster Brown 10; good performance to good business. Wills Musical Comedy co. 17-22. Elks' Minstrels 25.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Scheck): Buster Brown 4; pleased good business.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Follies of 1909 6, with Eva Tanguay, Bessie Clayton, Will A. Philbrick, Billie Reeves, Helen McMason and a very large and well costumed co., appeared before the largest audience ever seen at this house and broke all records for the past thirty-four seasons from a financial standpoint. Scores of people were unable to get even standing room. Bessie Clayton by her clever dancing scored a big hit, as did Arthur Deagon and Billie Reeves. Eva Tanguay was just herself, singing her songs in her well-known manner. The stage settings and effects were most elaborate and the chorus good. Concert 9 (matinee), vaudeville and moving pictures, to good attendance. Go-Won-Go Mohawk 10-12 (matinee 12) opened a special engagement of three days 10, presenting The Indian Mail Carrier. Henry Alexander, a very capable character actor, gave an excellent performance of Manuel Lopez, his work being a feature of the production. Fair co. and performance to fair attendance. A Gentleman from Mississippi 13-15. Concert 16. Girl from Rector's 22. Concert 23.—ITEMS: A. G. Dee, of Boston, was the guest of Manager Rosenbaum, of The Follies co., 6.—Graced by the largest and most fashionable audience ever known to have passed within its doors to witness a theatrical performance, the Academy of Music closed the thirty-fourth year of its career 6. It was Jan. 6, 1876, that the first performance was given at the theatre, which was then a model of its kind and is today one of the leading playhouses in New England. It seemed but fitting that the anniversary should be marked by one of the high-class attractions of the season and an audience that was a record breaker. Theatres there have been, theatres there are and theatres there will be, but it is extremely doubtful if one will ever be found to keep abreast of the times as well as this house has done. The Academy of Music has had a remarkable history, a feature of which has been the entire absence of any accident of a serious nature within its walls. It has enjoyed many prosperous seasons and, like all theatres, has had its poor ones. It has survived them all and to-day is in better condition than it ever was before. Its equipment is new and there is no modern appliance lacking. Its immense stage—72 feet between side walls and 50 feet from footlights to back wall—is still one of the largest in New England. It is still one of the few theatres—new ones included—in New England that furnishes ample room for the largest of productions. The house was opened under the management of Charles E. Smith, who is still in the amusement world and very active. The first attraction was Theodore Thomas' Orchestra, which was greeted by a large audience. Since Mr. Smith's time the house has had very few managers; in fact, it has probably established a record for the small number of changes in management. Mr. Smith was followed by George Hackett, who was also manager of the Providence Opera House. Thomas R. Burrell succeeded him and retained the management for nearly five years before his health compelled him to retire. William J. Wiley followed and was in harness there longer than any other manager. He was in charge of the house for sixteen years, and when he retired it was with a record of success of which he had every reason to feel proud. W. Fred Mason had a short and extremely successful career there before the house was leased by Julius Cahn, who installed George S. Wiley, for many seasons as popular a treasurer as the theatre has ever had. As manager he has lost none of the popularity which is shared by public, press and profession. Backed by a lessee who has given the house all the high-class attractions he can possibly get, Manager Wiley has attained a success that his many friends hope will long continue. William D. Reed was manager for one season, being succeeded by C. H. Jordan, who was here only a short time.
W. F. GEE.

BROCKTON.—CITY (W. B. Cross): Brewster's Millions 7, 8; two nights and matinee, to large and pleased audiences; Robert Ober, Joseph Woodburn, Louis Kimball, May Talbot, Emily Lytton and Loora Moore deserve mention for good comedy work. The Heights 12; a new play by William Anthony McGuire and produced under the management of Henry B. Harris, with Frank Keenan and Willette Kershaw in the leading roles, and they were ably supported; the play is in three acts, the first in London and the second and third in the Alps; Frank Keenan, as Joe Moreau, did excellent work, as did also Willette Kershaw, as Georgia Warren, the latter scoring heavily in the first act, and both making a hit in the second act; Frank Mills, Harry Benrimo, Mrs. Charles G. Craig and Hilda Keenan acquitted themselves creditably in their respective roles.

NEW BEDFORD.—THEATRE (William B. Cross): A Gentleman from Mississippi 10-12; pleased large audiences; James Lackaye in the title role was forceful and convincing; he was ably supported by Osborn Searle, J. P. Winter, Virginia Pearson, Beverly West and other capable players. Vaudeville and pictures 13-15. The Circus Man 17-19. The Girl from Rector's 20.—ITEM: Beverly West, who plays Hope Langdon in The Gentleman from Mississippi so acceptably, was pleasantly remembered as a favorite member of last Summer's Hathaway Stock co. and was accorded a hearty reception.

HAVERHILL.—ACADEMY (F. L. Munsey): Vaudeville 3-7; good, to good business (Girl from Rector's 8; clever comedy, to S. R. O.; Dorothy Arville as the girl was excellent, while Harry Paull, Richard Warner, Alice Endres, and Mabelle Lewis deserve mention. Circus Man 10, 11; splendid New England comedy, to fair business; Maclyn Arbuckle lived up to his reputation as a clever actor and received fine support, including Imogene, the baby elephant. Concert by the Metropolitan Opera Quartette 12. Lyman Howe's Travel Festival 13. Yiddish Players 15. Princess of India (local) 24, 25.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Illustrated lecture by Donald B. McLean on A Trip to the Arctic 10; good, to capacity. Moving pictures, illustrating union labels, and vaudeville by the labor union 11, 12. Concert and ball by K. of C. 14. Robinson Stock co. in repertoire 17-19. A Gentleman from Mississippi to follow.

LOWELL.—OPERA HOUSE (Ralph A. Ward): The Circus Man 7, 8, pleased large houses. Leigh De Lacy 10-15 to good business. Plays presented: The Prisoner of Zenda, The Three of Us, The Daughters of Men, Clothes, The Woman in the Case, and The Kreutzer Sonata. Moving pictures 17. John Drew in Inconstant George 21.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): Leigh De Lacy closed a good week 8. Maclyn Arbuckle in The Circus Man 12, 13; fine co.; good houses. The Girl from Rector's 14. Johnson-Ketchell pictures 15. Yiddish Dramatic co. 17.

NORTHAMPTON.—ACADEMY (B. L. Potter): Frank Daniels in The Belle of Brittany 10; good, to good business. Sothern and Marlowe 19. The Blue Mouse 22.

MICHIGAN.

KALAMAZOO.—NEW FULLER (C. H. McGurrin): Barney Gilmore in Dublin Dan 6; to poor business. Cohan and Harris' Minstrels 8; captivated fair sized audience. Hyde's Theatre Party week 10; presented The Meddler, The Love Letter, St. Elmo, Never Too Late to Mend, Chimmie Fadden, Gilded Fool, The Texan; to good business. The Goddess of Liberty 17. Robert Edeson in Man's a Man 22.—ACADEMY (B. A. Rush): George Fawcett in The Great John Ganton 10; delighted large audience. The Wolf 13. The Blue Mouse 17. Wilton Lackaye in The Battle 21.—ITEMS: Manager C. H. McGurrin and wife left 10 for a trip West in the interest of Mrs. McGurrin's health, their destination being Los Angeles. They expect to be gone about three months.—Harry Carter, of the Bijou in Battle Creek, will look after the interests of the Fuller during Mr. McGurrin's absence.

BATTLE CREEK.—POST (E. E. Smith): Orpheum Stock co. 6-8; two performances daily. The Quaker Tragedy, The Garrison Girl, Sherlock Holmes, The Mouth of the Cannon, and The Soldier of the Empire; fair houses; pleased. John A. Himmelein's Imperial Stock co. 9-17; two performances daily, giving The Wall Street Detective, At Cozy Corners, Marching Through Georgia, Lena Rivers, Hello, Bill, The Great Devereaux Case, In the Heart of the Storm, The Vagrant, Wormwood, The Parish Priest, Over the Hills to the Poorhouse, and Wedded and Parted; large houses; fairly pleased.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson): A thousand people will hear Walter Eccles and The College Singing Girls 14. The Taming of the Shrew 18. The Texas Cattle King, matinee and night, 22. Dr. Monroe Markley (lecturer) 26. The Wolf is due 27. The Harvest Moon 31. The Girl from Rector's Feb. 3. Governor E. W. Hoch (lecture) 4.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Scire Hypnotic and Vaudeville co. 3-8 pleased fair houses. Orpheum Stock co. 9-15. The Stepson 19. Union Lecture Course 24. Olivet Glee Club 25.—ITEMS: The Miami Club is arranging for a minstrel performance, in which 150 people will take parts.—Manager Simon says business is better than ever before in history of this house.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson): The Climax 5; pleased fair house; co. very good. Miss Petticoats pleased light business; Florence Fair was particularly good. The Winning Miss 20.—ESSEN'S THEATRE (Ben Salinsky): The Carl W. Cook co. in repertoire was very pleasing and did a very large business 9-16.

ADRIAN.—CROWELL OPERA HOUSE (C. D. Hardy): Charles Grapewin in his new play, Above the Limit, 12, with a splendid co., and gave a most excellent satisfaction to a very large crowd for the bad storm that was on that night. Beverly of Graustark 14. Hyde Theatre Party 24-29.

ANN ARBOR.—WHITNEY (A. C. Abbot): The Soul Kiss 8; pleased good house. Grapewin in Above the Limit 11; very funny; satisfactory business. Cohan and Harris Minstrels 12. Beverly of Graustark 15. Old Homestead 19. Robert Edeson 20. The Goddess of Liberty 22. A Stubborn Cinderella 25.

TRAVERSE CITY.—STEINBERG'S GRAND (George S. Challis): Lost Trail 7; both co. and offering disappointed a well filled house. A Knight for a Day 11; pleased a large audience and the co. was first class.—CITY OPERA HOUSE (T. C. Wilhelm): Dark.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Lyman J. Howe's moving pictures 7 pleased capacity. Scire and Powers, hypnotics and vaudeville, 10-16.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle): Miss Petticoats 10 pleased large audience. Man of the Hour Feb. 23.

HANCOCK.—KERREDGE (Ray Kerredge): The Climax 1; pleased two large houses. A Knight for a Day 5; large house.

MUSKEGON.—GRAND (Lon Somers): Great John Ganton 9 pleased packed house. The Blue Mouse 16. Imperial Stock co. 17-22.

BIG RAPIDS.—COLONIAL (Bartlett Dow): The Burglar 4; good; drew poor house; bad storm. The Wolf 15.

JACKSON.—ATHENAEUM (H. J. Porter): The Soul Kiss 5; S. R. O.; fairly pleased. Cohan and Harris' Minstrels 11.

CHARLOTTE.—THOMAS OPERA HOUSE (Donovan and Lane): James O'Neil in The Burglar 7; pleased a fair house.

MINNESOTA.

WINONA.—OPERA HOUSE: The Merry Widow 8; two performances; good house for the matinee and packed in the evening; one of the finest entertainments ever seen in our city; deserving special mention were Mabel Wilbur as Sonia, George Dameret as Prince Danilo, and Oscar Figman as Popoff; strong chorus; beautiful costumes; orchestra of eighteen. Motion pictures 9. St. Olaf Band 10. The Thief 11. Prince of To-night 13. St. Elmo 16. The Lion and the Mouse 17.

ROCHESTER.—METROPOLITAN (L. R. Lefler): The Merry Widow 7; to good house; excellent co. and orchestra. The Prince of To-night 10; to large house. St. Elmo 12. The Lion and the Mouse 18. The Texas Ranger 19. The Third Degree 22.

ALBERT LEA.—BROADWAY (F. H. Matlery): Black Crook, Jr., Dec. 30 to packed house. The Prince of To-night 11.—ITEM: Several excursion trains will be run for The Prince of To-night and the advance sale indicates a record breaking house.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Moving pictures 4-11; Licensed films; change of subjects each week; fairly well patronized. St. Elmo 11. Happiness in the Corner 12.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall): The Red Mill 3; good house. The Man of the Hour 6; fair business. Paul Gilmore 10. Tempest and Sunshine 12. Passing Review 14. Isle of Spice 17. Cat and Fiddle 19. Lillian Russell 21. House of a Thousand Candles 24. Grace Van Studdiford 27. The Girl from Rector's 31.

VICKSBURG.—WALNUT STREET (Henry L. Mayer): The Climax 4; strong co. and play

to heavy business. The Red Mill 6 pleased good house. Paul Gilmore 7; good co. Tempest and Sunshine 10. The Isle of Spice 14. Grace Van Studdiford 15. Florence Gear 19 (return). The Prince Chap 20. The Cat and the Fiddle 21. Banda Mexicana co. 26.

YAZOO CITY.—THEATRE (D. Woierstein): Red Mill 4; somewhat disappointed a large audience. Man of the Hour 5; pleased good business. Paul Gilmore in The Candidate 10; to fair sized audience. St. Elmo 14. Tempest and Sunshine 15. The Isle of Spice 17. The Cat and Fiddle 20. Grace Van Studdiford 26. The Girl from Rector's 29.

MERIDIAN.—OPERA HOUSE (W. E. Jones): Bennett Attractions Dec. 30, 31; poor co. and business. The Red Mill 1; good co. and business. The House of a Thousand Candles 4; good co., but small business. Paul Gilmore in The Candidate 12. The Girl of the Golden West 14. Grace Van Studdiford in The Golden Butterfly; no date as yet.

BILOXI.—DUKATE'S (Fred Abbley): J. A. Coburn's Minstrels 8 to good and well pleased business, matinee and night. Johnson and Ketchell fight pictures 11. The Girl Question 18.

COLUMBUS.—THEATRE (James W. Newley): The Climax 3 to large business; most entertaining performance. The Man of the Hour 12. Paul Gilmore 13.

MACON.—NEW LYCEUM (S. J. Felbelman): The Morphets 12.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): The William Grew Stock co. presented The Invaders open time 9-14; a fine presentation in every way; William Grew in the leading part deserving special mention; business good. Fritzi Scheff in The Prima Donna 13. De Wolf Hopper in A Matinee Idol 14, 15.—LYCEUM (C. U. Philley): The Convict's Sweetheart 9-12; good co. and new scenic effects; pleased good business. Wine, Woman and Song 13-15.

HANNIBAL.—PARK (J. B. Price): Dark 3-8. St. Louis Choral Symphony Orchestra 10. Paid in Full 11. The Hidden Hand 15. The Gingerbread Man 25. The Girl at the Helm 27. Lowrie's Minstrels 29. Graustark 31.

FULTON.—PRATT'S (Shaw and Newland): St. Elmo pleased good business 7. Johnson and McHale's Minstrels, who were booked for 8, not heard from. Union Station (local) 20. Tiger and Lamb 21.

CARROLLTON.—WILCOXSON OPERA HOUSE (W. H. Hutchinson): The Old Clothes Man 5 to poor business. The Great John Ganton co. 11.

JEFFERSON CITY.—THEATRE (Richard Asel): St. Elmo 8; well received by two good houses.

LEXINGTON.—GEYER GRAND (Charles Geyer): The Old Clothes Man 6; fair co. and business. The Great John Ganton 12.

MEXICO.—OPERA HOUSE: The Gingerbread Man 18. Lowery and Morgan Minstrels 24. Molly Bawn 28. The Girl Question 31.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The Soul Kiss 9. Jeffreys-Gotch 14. The Right of Way 16, 17. McIntyre and Heath 19. The Man of the Hour 20. Harry Lauder 22. Maude Powell 23 (matinee). The District Attorney 23 (evening). The Merry Widow Feb. 3, 4.—FAMILY (G. N. Crawford): Harry Cornell Stock co. in In a Woman's Power 9-15. The Girl Engineer 16-22.

MISSOULA.—HARNOIS (C. A. Harnois): The Soul Kiss 4, with some good people in it; fair house. Marie Cahill 6 pleased good house. Blanche Walsh in The Test 11. The Man of the Hour 11.—FAMILY (C. A. Harnois): The Gray Dove 3-8 filled the house. The Road to 'Frisco 10-15.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): The Right of Way 4 (return); good, to good house. Madame Schumann-Heink 7; good, to fair house. The Fighting Parson 8; good, to good houses. The Smart Set 14, 15.—LYRIC (L. M. Gorman): The Maniac 3-8; excellent, to good houses. On Parole 10-15. A Texas Steer 17-22.—TEMPLE (Uni. Dramatic Club, mgrs.): Carreno 11.—ITEMS: The Lyric co., under the direction of Horace V. Noble, presented a new play, The Maniac, written for them by Mr. Noble. The play is a light comedy with a double love story dealing with the introduction of a young lawyer into a very eccentric family, who think him crazy because he attempts to agree with their views. Mr. Noble as the Maniac, Louise Carter as Evangeline, and Mr. Drumm as the biologist, Professor Killquick, were exceptionally good.—None of the attractions at the Oliver, save Madame Schumann-Heink, received even a moderate house, while the Orpheum and Lyric and the three picture houses were playing to capacity.—The lumbermen's convention, meeting in Lincoln, have engaged the entire lower floor of the Orpheum for the evening performance 13.
FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): Conrad's Monte Cristo Dec. 30; fair business; performance mediocre. The Fighting Parson 1; fair business and performance. The Hired Girl, booked 3, failed to apply for the job. Human Hearts 5; fair business, but show not up to standard. Little Johnnie Jones 15. As the Sun Went Down 20. The Time, the Place and the Girl 22. House of a Thousand Candles (return date) 31.—ITEM: The Hallowell Concert Orchestra, of Chicago, gave a delightful concert and promenade for the local lodge of Elks 31.

FAIRBURY.—OPERA HOUSE (F. L. Ralp): A Royal Slave 1; good, to S. R. O. The Fighting Parson 11. Vanda Enos 17. Married in Haste 21. St. Elmo Feb. 10. A Husband on a Salary 15. Heinie Slitz March 1.

NORFOLK.—AUDITORIUM (M. W. Jencks): A Day at the Union Station 8 (home talent) to capacity. Graustark 13.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): The Right of Way 10; fine co. and fair business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus. mgr.): Gladys Klark co. 3-8 satisfied good business with A Parisian Princess, Man of Mystery, Camille, and Devil's Lane. Sherman's moving pictures 8; large and enthusiastic audiences, afternoon and evening; pleased. Evelyn Sawyer made a proven cool hit in illustrated songs. Myrkle-Harder co. 10-15 opened to big business in One Girl in a Thousand; co. and specialties above the average. Sherman's moving pictures 22.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Buster Brown 7; fair attendance; audience pleased.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): A bit of color was injected into what otherwise would have been an off week by the introduction of a specially arranged vaudeville programme by Manager Lanning as a mid-week attraction 13, and suffice it to say that an appreciative audience were delightfully entertained by a bright and breezy bill, with profitable results to the management. Henry Miller presents The Great Divide 17. The Royal Slave, under the direction of Clarence Fennett, is expected 21. Vaudeville 22. A. Wilson in Metz in the Alps Feb. 4.—ITEMS: Carl Schwarz, proprietor and manager of the Majestic, a local moving picture and vaudeville house, assumed the management of a film manufacturing concern doing business in Philadelphia 10. This will in no wise interfere with Mr. Schwarz's interest in the Majestic enterprise, which will continue under his successful management, being ably assisted by Mrs. Schwarz, as heretofore.—The Girl from Rector's is an early offering. Her coming is awaited with keen interest.—The Tollers Club banqueted at the Auditorium Hotel 8.—William Breisford, who has been on the sick list, is again handling the tasteboards for the Auditorium picture exhibits. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: The engagement of The Three Twins closed 8 in a blaze of glory; the last three performances there was not even standing room. In the Bishop's Carriage was given 11, 12; to small business, although the performance was one of the best of the season. Vaughan Glaser in St. Elmo 17. The Great Divide 18. The Candy Shop 20. John and Emma Ray 21, 22. The Love Cure 24. Elsie Janis in The Fair Co-Ed 25. Follies of 1909 26. Mrs. Fiske 31.
ALBERT C. D. WILSON.

HOBOKEN.—GAYETY (Sol Kraus, treas.): The Lid Lifters 10-15; to capacity; co. pleased.—ITEM: Friday night, as usual, will be amateur night. TITUS J. M'ALEER.

PATERSON.—LYCEUM (F. J. Gilbert): Jacob Adler, the Yiddish actor, in a well-known play 10 to crowded house; supporting co. reported good and performance pleased. Richard J. Jose in Silver Threads 11, 12 to fine business. The star was the same sweet singer of old and his supporting co. above the average, in fact every part was well taken; best of satisfaction. On Trial for His Life 13-15. The Rays in King Casey 17-19. The Great Divide 20-22.

BAYONNE.—OPERA HOUSE (A. H. Woods): Brown's in Town by the Bayonne Stock co. 10-15 pleased fair business.

NEW YORK THEATRES.

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Central Park West 62-63 Sts. Tel. 5800 Col.
Tues. Eve., 8:30 ..... Don
Wed. Mat., 2:30 ..... Don
Wed. Eve., 8:30 ..... Don
Thurs. Mat., 2 (opera) ..... Czar and Zimmermann
Thurs. Eve., 8:30 ..... The Nigger
Fri. Eve., 8 (opera) ..... Fra Diavolo
Sat. Mat., 2:15 ..... The School for Scandal
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LEW FIELDS Presents
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In a Play with Music,
The Prince of Bohemia
WITH
CHRISTIE MACDONALD

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THE MAN WHO OWNS BROADWAY
Laughing Musical Success.

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The Whitney Opera Co. presenting
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Matinees, Wed. and Sat., 2:15
Wed. Mat., Best Seats $1.50
Marguerite Clark
WITH
WILLIAM NORRIS
IN
The King of Cadonia

Lew Fields' HERALD SQUARE B'way & 35th
Tel. 3480 Murray Hill. Evening 8:15
Matinees Wednesday and Saturday
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SAM S. & LEE SHUBERT, (Inc.) and LEW FIELDS Present
LEW FIELDS
In the Fascinating Musical Play
OLD DUTCH
Music by Victor Herbert; Book by Edgar Smith; Lyrics by G. V. Hobart; Staged by Ned Wayburn.
Seats on Sale 8 Weeks Ahead

LYRIC 42d St., W. of B'way. Tel. 3216 Bryant. Eve. 8:15
Mats. Wed. & Sat. Wed. Mat. best seats, $1.50
THE MESSRS. SHUBERT ANNOUNCE
THE CITY
CLYDE FITCH'S LAST PLAY
No such scenes of turmoil and excitement have ever taken place in an American Theatre as occurred on the opening night of "The City" at the Lyric. Almost like Election Riot or Civil War.

WEST END 125th W. of 8th Ave. Evgs. 8:15. Mat. this week, Sat. only. Tel. 2904 Morn Prices, 25c. to $1.50.
Frank Daniels
IN
The Belle of Brittany
Week of Jan. 24,
MARGUERITE CLARK in THE KING OF CADONIA

MAXINE ELLIOTT'S Theatre 39th St. bet. B'way and 6th Ave. Tel. 4085 Bryant. Evgs. 8:30 Mats. Wed. and Sat. 2:30.
Forbes-Robertson
and his London Company in
The Passing of the Third Floor Back,
By Jerome K. Jerome
Seats Selling 5 Weeks in Advance

COMEDY 41st St., bet. B'way & 6th Av. Evgs. 8:30. Mat. Wed. & Sat. 2:30
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Sam S. & Lee Shubert, Inc., Lessees
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LAST WEEK
LAURENCE IRVING and MABEL HACKNEY
IN
THE AFFINITY
(THE INCUBUS)
Monday, Jan. 24,
THE WATCHER

BROADWAY Theatre, B'way & 41st St. Evs. 8:15. Mats. Wed and Sat., 2:15. Wed. Mat., Best Seats, $1.50
The Jolly Bachelors
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NEW YORK THEATRES.

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COHAN & HARRIS present
SEASON SOLID SUCCESS SMITH'S
— THE —
FORTUNE HUNTER
with JOHN BARRYMORE

THE BELASCO STUYVESANT Theatre, West 44th St. near Broadway. Evgs. 8:15. Matinees Thurs. & Sat. at 2:15.
DAVID BELASCO presents
THE LILY
Adapted from the French of Wolf and Leroux, by David Belasco
With Distinguished All Star Cast

BELASCO Theatre, West 42d St. Evgs 8:15. Mats. Wed. & Sat. 2:15
LAST 2 WEEKS
Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,
What would you do?
IS MATRIMONY A FAILURE?

LYCEUM 45th St., near B'way. Evs. 8:20. Mats. Thurs. and Sat., at 2:20.
DANIEL FROHMAN . . . Manager
CHARLES FROHMAN presents
MARIE TEMPEST
And the London Comedy Theatre Company in W. Somerset Maugham's Comedy,
PENELOPE
Jan. 24—MISS BILLIE BURKE in MRS. DOT

NEW AMSTERDAM Theatre, 42d St., West of B'way
Evs. 8:15. Matinees Wed. and Sat. 2:15.
KLAW & ERLANGER present
Rex Beach's Thrilling Narrative
THE BARRIER
Dramatized by Eugene W. Presbrey, with
THEODORE ROBERTS
and a Company of Popular Favorites, including Florence Rockwell, W. S. Hart, James Durkin, Abigail Marshall, Alphonz Ethier, John J. Pierson, Guiseppe Socola and J. H. Greene.

LIBERTY Theatre, 42d St., West of B'way. Evgs. 8:15. Mats. Wed. & Sat. 2.
KLAW & ERLANGER . . . Managers
CHARLES FROHMAN presents
THE FANTASTICAL MUSICAL COMEDY
THE ARCADIANS
By AMBIENT and THOMPSON
Music by Lionel Monckton and Howard Talbot
COMPANY OF 100
Including American and London Favorites.

RED BANK.—LYCEUM (Fred Frick): The Great Divide 19.

NEW MEXICO.

EAST LAS VEGAS.—DUNCAN OPERA HOUSE (James S. Duncan): Three Twins 4; good attraction and a record breaking house. The Great Divide 5; to poor business.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Prince of Bohemia, Lew Fields' new musical play, with Andrew Mack as the star, and featuring Christie McDonald, scored a most pronounced success 10, 11, attracting very large audiences; it is handsomely staged and a co. of especially clever people provided, and many individual hits scored. It embraces all the essentials of a breezy up-to-date musical production. Ned Wayburn has staged it in a most admirable manner. Louise Gunning in Marcelle 12, 13 drew largely. Jess Dandy won considerable favor. Frances Starr in The Easiest Way 14, 15. Dick Whittington 20-22. Mischa Elman in a violin recital 24. Albania Orchestra (local) 26. Bert Williams in Mr. Load of Coal. ——EMPIRE (James H. Rhodes, res. mgr.): Bowery Burlesquers headed by Ben Jansen, Lizzie Freligh and Sam Lewis, and good singing chorus drew packed houses 6-8. Follies of New York and Paris 10-12 played to capacity business. Charles Howard, Ida Emerson and Jennie Austin were the particular favorites who won favor. Vanity Fair 13-15. Irwin's Majestics 17-19. Dainty Duchess 20-22. —GAIETY (H. B. Nichols): The Merry Maidens, 6-8 drew immensely, the two burlesques written by Sam Rice, and who appeared a chief entertainer achieved a big success, house crowded nightly. Moulin Rouge 10-12 presented a bright and lively burlesque performance to satisfactory business. Follies of the Day 13-15. Morning, Noon and Night 17-19. Kentucky Belles 20-22. ——ITEMS: Lee Shubert, Lew Fields, Ned Wayburn, William Rayhobb Hill, J. Hartley Manners, and Toxen Worm were in town 9 and attended a special performance of The Prince of Bohemia at the Hall Sunday evening.—Lewis Nethersole announces that Margaret Anglin is booked to appear here at Manager H. H. Jacobs' new Clinton Theatre March 11. David Bennett, an Albany boy, who is with Louise Gunning in Marcelle, was the guest of his mother 12, 13.

GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Brewster's Millions, with Robert Ober in the leading role, played to a large house 10; though seen here before, the comedy was enjoyed as much as ever. The Thief 11, 12 drew well; Herbert Kelcey and Effie Shannon in the leading roles gave a true and artistic portrayal; the supporting co. was excellent. Miss Patsy 13, a new comedy, with Gertrude Quinlan in the name part, was seen here for one performance. Miss Quinlan had a role ideally suited to her, while Frances Ring, Annie Buckley, Thomas Meighan, Laurance Wheat, and Dan Mason stand forth prominently in the big supporting co. The critics predict success for this comedy. Detective Sparkes 14, 15. The Third Degree 17-19.——BAKER (D. M. Cauffman): St. Elmo 10-15; good business. Mr. Lytell's work as St. Elmo was sincere and praiseworthy. Miss Emmett gave an excellent portrayal of the character of Edna Earl. Miss Ross as Mrs. Murray contributed a fine piece of acting. Shore Acres 17-22.——COOK'S (F. G. Barry): Graustark 10-12. Francis J. Gillen and Edna von Lupe carried the principal roles and their work won much applause. The play was well presented and was much enjoyed by large houses. The Heart of Alaska 13-15. This romance of life in the far North was presented by an excellent co. to good business. Barney Gilmore in Dublin Dan 17-19. Brown of Harvard 20-22.——CORINTHIAN (Henry G. Jacobs): The Dainty Duchess co. presented a two-act musical comedy, Rouge de la Mode, 10-15. It is a lively combination of fun, nonsense and music, well acted and handsomely costumed. Good business attended.

E. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): The Candy Shop 7; S. R. O.; Frank Lalor, Rock and Fulton, Annie Yeamans and others in the cast. The Third Degree 8; proved one of the most meritorious offerings of the season; two large houses; Marion Kirby scored a pronounced hit as Annie Jeffries, Gladden James was a strong Howard Jeffries, Jr., George Seybolt a thoroughly competent Robert Underwood, George Sumner a clever Richard Brewster and Irene Ogden a satisfactory Mrs. Howard Jeffries; others contributing good work were Jack Ellis, Lawrence Eddinger and Eleanor Seybolt, the latter an Elmira girl, who was accorded an ovation. Hattie Williams in Detective Sparks 10; fair house; excellent co. heavily handicapped by a mediocre play. Adelaide Thurston in Contrary Mary 11; fair house. The Time, the Place and the Girl 12; large house. Clara Lipman in Marjory's Mother 13. Herbert Kelcey and Effie Shannon in The Thief 18. Cohan and Harris Minstrels 19. Buster Brown 20. The Servant in the House 22.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Clara Lipman in Marjory's Mother to light business 7, 8. Miss Patsy, with Gertrude Quinlan featured, drew fairly 11, 12. Hattie Williams 13. The Thief 14, 15. Mabel Taliaferro 17-19. The Third Degree 20-22.——BASTABLE (S. Bastable): The Gambler of the West to top-heavy business 6-8. Chrystal Herne in Miss Philura easily won the hearts of her audiences 10-12 by her splendid art and great personal charm; business good. Graustark 13-15. Brown of Harvard 17-19. Barney Gilmore 20-22.——ITEM: Henry W. Savage, George Marion, and Seawell Collins were here with Miss Patsy. George Chenet, manager, and Dan Mason, of the co., are both Syracusians.

E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark): Quincy Adams Sawyer 6 pleased good house. As Told in the Hills 8 was well patronized. The Watcher 10-12 pleased good houses; if only for its mystic novelty and unusual theme. The Watcher is deserving of the attention of playgoers and is certain to cause much discussion: Percy Haswell has the role of the sister, while Catherin Countiss portrays the butterfly wife; Thurlow Bergen was the old admirer and John Emerson the husband; Marion Ballou played the maid and Malvina Longfellow appeared as the nurse. The drama was staged in a single setting, a room in a New York flat. Louise Gunning in Marcelle 14. For Her Brother's Sake 15.——ARMORY (E. M. Hart): Polly of the Circus 5 had crowded house; Little Gwendolin Piers as Polly was especially pleasing; Frank Gheen was very acceptable as the pastor, and the work of the supporting co. was excellent. The Time, the Place and the Girl 8 drew excellent business. Miss Patsy, a comedy in three acts, under the auspices of the Binghamton Lodge of Elks, was presented for the first time on any stage 10; Miss Patsy is cleverly written and was well enacted; a running fire of fun with new laughs every moment; Calphnuria Stubbs, rechristened Miss Patsy, is a blundering but big hearted girl, who always has an inspiration to do the wrong thing; in her droll, slangy way, she tries to help everyone, and succeeds in creating a remarkable series of situations; Patsy longs for a stage career and attaches herself to an actress friend, Helen Burrelle; immediately things begin to happen; she publishes a press agent story of the rescue of the actress from drowning by an unknown; a nervy, debonair lieutenant reads the fake tale and claims the credit for the heroic deed; then ensue some unusually funny complications, in which are involved Patsy, the actress, the bluffing lieutenant, a country admirer of the star, a snappy real admiral, who is endeavoring to prevent the marriage of his niece to a young doctor, and the pair of lovers themselves. The farce is cleverly constructed, although wildly extravagant at times; the situations unusually funny, and the dialogue crisp and prismatic; Gertrude Quinlan played the title-role with humor, naturalness and a touch of sentiment; Laurence Wheat scored brightly as the fun-loving lieutenant; Frances Ring made a charming and pretty stage star; Forrest Winant made the young doctor very likeable, and Josephine Brown was most engaging as the admiral's niece. Hattie Williams in Detective Sparkes 11 was well received by good sized audience. The Heart of Alaska 12. The Thief 13. Clara Lipman in Marjorie's Mother 14. Buster Brown 15.——ITEM: Colonel Henry W. Savage witnessed the opening performance of Miss Patsy.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): East Lynne 7; poor; to good business. Viola Allen 8 in The White Sister, with an exceptional co., including William Farnum, James O'Neill, Minna Gale, Richie Ling and others; was one of the events of the season, playing to S. R. O. The Eagles' Minstrels 12 (local); pronounced best amateur minstrels ever presented here; Frank Bragger, a well known professional, of this city, held up the end and was the hit of the attraction, keeping audience in a roar; his local roasts were fine and "Never," as he rendered it, was a "scream"; John Thomas, Harry Stowell and Ross Roblin, soloists, made good; Ruth Davis and Clinton Franklin, two local children, in songs, dances and sketch displayed much talent, and were repeatedly encored; Billy Richardson, of Buckingham, bone soloist, and Len Cole, of Carthage, in his Salome dance, made big hits; selections by the Agony Four were appreciated; setting for first part excellent, and much praise due W. W. Crandell, director. The Time, the Place and the Girl 17. The Blue Mouse 18. U. T. C. 19. Christian Science lecture 20. The Mummy and the Humming Bird 22.——ITEMS: W. H. Smith, of New York city, arrived 8 and is directing rehearsals of Geisha, to be presented 25, 26.—The Eagles' Minstrels will be repeated 13 for benefit of Sisters' Hospital.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Hurtig and Seamon's The Ginger Girls had their first presentation on any stage here 7, matinee and night; the co. was an exceptionally clever one and was headed by Ed. L. Wrothe, late star of Me, Him and I, and Will H. Warde and George Stone; they were greeted by two S. R. O. houses, which thoroughly enjoyed the performance. The Time, the Place and the Girl 8; proved itself to be better than ever and the catchy music and clever comedy more than pleased large business. American Vitagraph 8; pleased two S. R. O. houses. Going Some, headed by Walter Jones and the original New York co., proved to be one of the best comedies ever seen here and highly pleased S. R. O.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Miss Helen Grace co. 4-8; excellent; good business; plays: When Knighthood Was in Flower, The Marriage of William Ashe, The Pit, In the Bishop's Carriage, The Secret Orchard, The Toast of the Town, When We Were Twenty-One. Johnson-Burns, Jeffries-Sharkey fight pictures 10; drew fair crowd. Commander R. E. Peary's lecture on Trip to the North Pole 11; good; packed house. Suffragist meeting 12; interested large audience. The Man on the Box 13. Richard J. Jose in Silver Threads 14. Clara Lipman in Marjory's Mother 15. Italian Grand Opera co. in Carmen 17. German Stock co. 18. The Servant in the House 19.

SARATOGA SPRINGS. — BROADWAY (Fred C. Mallery): The Climax 7; excellent co. and production; to fair sized and greatly pleased audience. Johnson-Burns fight pictures 8; good pictures and good house. Buster Brown 15. The Time, the Place and the Girl 15. The Mummy and the Humming Bird 18.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer): Chauncey Keiffer Stock co. opened 10 with The Young Wife; to crowded house. J. C. Rockwell co. 17. Paid in Full 20.

OSWEGO. — RICHARDSON (Frank E. Foster): May Robson in The Rejuvenation of Aunt Mary 8; good co. and business. Kelcey and Shannon in The Thief; most excellent co.; pleased fine business. Holy City 14.——ITEM: Manager Foster announces Cohan and Harris' Minstrels for some date later in the month. "Honey Boy" Evans, who is with the co., is a great favorite here, and the co. will do a large business.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor): May Robson in Aunt Mary 8; to good business; pleasing performance. Moving pictures 10-14; to good business; pleasing performance. Richard J. Jose in Silver Threads 15. Helen Grayce co. 17-22.

PALMYRA.—THEATRE (H. L. Averill): Paid in Full 18. Chauncey Keiffer co. 24-29. ——ITEM: The new outside stairways at Opera House were used for first time 8, and they proved a great addition and improvement. The gallery and balcony patrons will now have entrances of their own, and the lower floor patrons will use the main first floor entrances. The new stairways are built entirely of steel.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Murry and Mackey Stock co. 10-15. Chicago Stock co. 17, 19-22. Italian Grand Opera co. 18.——LYCEUM (William H. O'Neill): Opened again as a burlesque house 10-12 with The Follies of the Day to S. R. O.; performance and specialties good. Moulin Rouge Burlesquers 13-15.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): Clara Lipman 10; small house. The Thief 17. Time, Place and Girl 19.——BURTIS AUDITORIUM (I. N. Ross): Louise Gunning 11; excellent business. Going Some 13; good house. Blue Mouse 19.——BURTIS GRAND (J. N. Ross): Dark 10-15.

PLATTSBURGH.—THEATRE (M. H. Farrell): The Mummy and the Humming Bird 8; good co.; fair house. Whiteside-Strauss co. 10-15 in His Sister's Sin, For a Human Life, The Sign of the Crucifix, A Daughter of the South, and The Doctor's Crime; good co.; full houses. The Blue Mouse 17.

ITHACA.—LYCEUM (M. M. Gutstadt): Maisel Taliaferro in Springtime 20. The Traveling Salesman 24. George Cohan and his royal family in The Yankee Prince 28; matinee and night. The Soul Kiss 29; matinee and night. Raymond Hitchcock in The Man Who Owns Broadway 31.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): May Ward in The Cash Girl Dec. 27; pleased fair sized audience. Paid in Full 10; good business. Howe's pictures 19. Moving pictures and illustrated songs three nights each week, to good attendance.

SCHENECTADY.—VAN CURLER (Charles G. McDonald): Emma Bunting Stock co. 10-22; playing to capacity houses.——MOHAWK (Charles T. Taylor): Follies of New York and Paris 12-15; good attraction; well received. The Dainty Duchess 17-20.

BATAVIA.—DELLINGER OPERA HOUSE (Wm. F. Haltz): The Holy City 7; very good; to good business.——ITEM: Manager Haltz started to run moving pictures Monday and Saturday nights, and has met with good success, playing to good business every night.

CORTLAND.—THEATRE (L. M. Dillon): The Third Degree 10; very good co. and business. Paid in Full 14. The Traveling Salesman 27.——AUDITORIUM (E. M. Cooper): Roller skating to very good business.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman): The Toy Makers 10; fair to light business. Clarence Bennett and Pauline Harice in The Holy City 12; good co.; to light business. Wilson's moving pictures on all dark nights.

GLOVERSVILLE.—DARLING (Will E. Gant): The Time, the Place and the Girl 14. The County Sheriff 15. Johnson-Burns fight pictures 19. The Mummy and the Humming Bird 20. Lyman Howe's pictures 22.

KINGSTON.—OPERA HOUSE (C. V. Dubois): The Climax 5; pleasing; to good house. The Man on the Box 12; pleasing; to good house. H. M. Taylor Stock co. 17-22.

CORNING.—OPERA HOUSE (Ernest J. Lynch): Paid in Full 6; good house; pleased. The Third Degree 12; big house; delightful performance. The Soul Kiss 26. Traveling Salesman 28.

LYONS.—MEMORIAL (Burt C. Ohmann): Toy Makers 8; fair, to fair house. Holy City 11 pleased fair house. Keystone Dramatic co. 13-15 failed to appear. Paid in Full 19. Stetson's U. T. C. 20.

GLENS FALLS.—EMPIRE (J. A. Holden): Chicago Stock co. 10-15; opened to S. R. O., giving excellent satisfaction; plays: Clothes, The Lost Trail, and Toll Gate Inn.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Adelaide Thurston in Contrary Mary 10; good co.; pleased fair business. The Third Degree 13.

HERKIMER.—OPERA HOUSE (Ben Schermer): Rockwell's Sunny South Co. 11. Man on the Box 26.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): As Told in the Hills 12.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): The Girl of the Golden West Dec. 31; good co.; pleased. The Servant in the

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House 3; co. and business good. Wine, Woman and Song 6 pleased fair business. A Stubborn Cinderella 7; good co. and attendance. Florence Davis in Are You a Suffragette? 11. The Gentleman from Mississippi 28. Black Patti Feb. 3. Parsifal 4.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss, mgr.; J. D. Arnold, res. mgr.): Servant in the House Dec. 31; excellent co.; good business. Cat and the Fiddle 8; good co.; pleased very good business. A Gentleman from Mississippi 11; excellent co. and business. Pringle's Famous Georgia Minstrels 17.

GREENSBORO.—GRAND OPERA HOUSE (S. A. Schloss, mgr.): The Girl of the Golden West 1; excellent co.; to large business. Boults in Wine, Woman and Song 4. A Stubborn Cinderella 6. Florence Davis in Are You a Suffragette? 12. Prince Chap 17.

HENDERSON.—GRAND (J. S. Poythress, mgr.): Barlow and Wilson Minstrels 1; poor, to small house. Vassar Girls 13. Prince Chap 15.

TARBORO.—OPERA HOUSE (S. A. Schloss, mgr.; J. A. Weddell, Jr., res. mgr.): Barlow and Wilson Minstrels 11. Parsifal 22.

CONCORD.—OPERA HOUSE (S. A. Schloss): Parsifal 14. Elliott Dexter in The Prince Chap 18. Crescent Comedy co. 24-29.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): The Third Degree Dec. 30 pleased full house. In Dreamland 3 failed to appear because of late trains. Edward Elliott in impersonations of David Harum 11 (High School Course).

BISMARCK.—BIJOU (E. H. L. Vesperman): Maude Powell, violinist, 3 pleased audience which was small because of severe weather. Opened Western tour here.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Pictures 8 to good business and the theatre entertained the children of the Children's Home. Graustark 3. Traveling Salesman 27.
WILLIAM H. McGOWN.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): The Girl Question 6 pleased to good business. The Soul Kiss 11; large house. Richard Carle in Mary's Lamb 12 to two large houses and very pleasing to all. Yorke and Adams in Africa 18. George Arliss in Septimus 19. Herbert Kelsey and Effie Shannon in The Thief 21. James K. Hackett in Sampson 24. Eight Bells 29. Beverley of Graustark 31. The Man of the Hour Feb. 2. Howe's pictures 3. Gentleman from Mississippi (Burr McIntosh) 12.——GRAND (O. L. Elsler): Married in Haste 6-8; satisfactory to good business. The Call of the Wild 10-12 drew well with universal satisfaction. Her Dark Marriage Morn 13-15. Queen of Secret Seven 17-19. Isle of Spice 20-22. Broadway After Dark 24-26. Charley Grapewin in Above the Limit 27-29.——ITEM: Richard Carle could not reach the Colonial the afternoon of 12 until 4 P. M. To keep the large audience within bounds, Manager Johnson gave a prologue to music. The curtain was raised and a view given of the "stage hands" getting ready the setting for Mary's Lamb. It was enjoyed by all present, and a vote of thanks tendered to "Advance Man" Johnson.

DAYTON.—VICTORIA (William Sander, bus.-mgr.): Three Twins 5; better than ever; S. R. O. James K. Hackett in Samson 10; splendid co.; interesting play; excellent house. Stubborn Cinderella 13. Miss Patsy 19. G. B. Huntley in Kitty Grey 20. White Squaw 21, 22.——NATIONAL (Gill Burrows): Cole and Johnson in Red Moon 6-8; pleased big business. McFadden's Flats 10-12; fair; good houses. Thurston 13-15. Checkers 17-19. St. Elmo 20-22.——ITEMS: William Sander, formerly of the Great Southern Theatre, Columbus, has been appointed business-manager of the Victoria, to succeed G. C. Miller, and took charge 1.—Mr. Miller will remain in Dayton.

SPRINGFIELD.—FAIRBANK'S (Harry A. Ketcham, bus.-mgr.): Three Twins 6; the co. was good and pleased very good business. Lyman Howe's motion pictures 11; very satisfactory, to good sized audience. James K. Hackett in Samson 13. G. P. Huntley in Kitty Grey 21. A Stubborn Cinderella 25.——GRAND (Springfield Theatre Co.): Nancy Boyer co. 3-15 in Between Two Loves, The Woman's Hour, The Temptations of a Bride, The Belle of Richmond, The Bells, The Girl from Out Yonder, Tempest and Sunshine; very fine patronage. Mary Mannering 19.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Married in Haste 10 pleased small audience. Out in Idaho 12. The Soul Kiss 13. Byrne Brothers in Eight Bells 14. Howe's moving pictures 17. The White Squaw 20. Her Dark Marriage Morn 22. The Travelling Salesman 24. The Isle of Spice 25. Cleveland Stock co. 27. Nancy Boyer Stock co. 29-Feb. 5.

LIMA.—FAUROT (L. H. Cunningham): The Climax: excellent; greatly pleased good house 6; Ann Swinburne had a beautiful voice and her portrayal of Adriena Von Hagen was ably rendered; supporting co. strong. Beverly with Justina Wayne in the title-role, drew two good houses 8; Lillian Allen Devere made a good Aunt Fannie. The Stepson 15. Culhane's Comedians week 17-22.

ASHTABULA.—LYCEUM (S. F. Cook): Hadley's moving pictures 6-8; pictures were good; fair business. Vaughan Glaser's St. Elmo 11; splendid attraction, to capacity business; Willard Blackmore in the leading role was as good as Mr. Glaser himself. Married in Haste 14. John L. Sullivan Attraction 19. Brown of Harvard 24.

NORWALK.—GILGER (W. A. Roscoe): Santanelli, hypnotist, opened 10-15 to capacity business; pleasing. The Keyes Sisters Stock co. 17-22.——ITEM: A Stubborn Cinderella, which was to have appeared 18, closed at Washington, Pa., 8, on account of continued poor business. This co. is the eighth co. to close at Washington this season.

MASSILLON.—NEW ARMORY THEATRE (G. C. Haverstack): Keyes Sisters' Stock co. 10-15; good business and co. Plays: Little Miss Nobody from Nowhere, The Girl from Sky Farm, Dr. Jekyll and Mr. Hyde, Lights of 'Frisco, Michael Strogoff, and Wyoming. The White Squaw 18. John L. Sullivan and Jake Kilrain 21. The Travelling Salesman 31.

EAST LIVERPOOL.—CERAMIC (William Taffman): A Girl of the Mountains 7; pleased fair business. The Travelling Salesman 8; delighted good business. The Climax 11. Richard Carle in Mary's Lamb 14. Franklin Woodruff in The Call of the Wild 15. St. Elmo 17. Brothers Byrne in Eight Bells 19. The Third Degree Feb. 3.

NEWARK.—AUDITORIUM (Will D. Harris): The Keith Stock co. 3-8; good business. Plays produced: My Jim, Never Too Late to Mend, The Great White Diamond, Coon Hollow, The Peddler, Slaves of Passion. The Stepson 10; fair business. Vaudeville 13-15. Nancy Boyer Stock co. 17-22.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Thomas Jefferson in Rip Van Winkle 5 delighted fair house. Babes in Toyland 13, 14 (local). J. Parks Cadman 19. Traveling Salesman 22. House of a Thousand Candles 26.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The White Squaw 6; small house; performance fair. The Stepson 8; two good houses; performance fair. Richard Carle 11 in Mary's Lamb; very nice attraction; attendance good. The Girl from the U. S. A. 12.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Girl from U. S. A. 7 to fair business; everybody pleased. Out in Idaho 11 to good business; excellent attraction. Monte Carlo Girls 15. The Girl of the Mountains 18.

BUCYRUS.—OPERA HOUSE (W. F. Gebrisch): The Girl from Rector's 5; good attraction and business. The Jubilee Singers 12. Elks' Lecture by Professor Shelley (A Trip Around the World) 17. Moving pictures (Johnson and Ketchell fight) 19.

HAMILTON.—SMITH'S (Tom A. Smith): Richard Carle in Mary's Lamb 9 (return); usual big Sunday business. Rose Stahl in The Chorus Lady 13. The Girl from Rector's 14. Checkers 16. Daniel Boone on the Trail 19.

STEUBENVILLE.—GRAND (A. M. Morley): Fifty Miles from Boston 6; good co.; pleased fair business. Out in Idaho 8; fair returns. The Call of the Wild 13. The Isle of Spice 19.

WARREN.—OPERA HOUSE (John J. Murray): The Girl Question 7 played to a good house.——ITEM: For the past two weeks this house has been closed while being thoroughly renovated and cleaned.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): The Girl from the U. S. A. 8; big business; good performance. A Girl of the Mountains 11. Sullivan and Kilrain co. 26.

ELYRIA.—THEATRE (H. A. Dykeman): St. Elmo 7; satisfied a fair house. The Soul Kiss 10; fair; to good business; title is misleading. A Gentleman from Mississippi Feb. 7. The Travelling Salesman 15. Polly of the Circus 16.

FINDLAY.—MAJESTIC (C. L. Gilbert): St. Elmo 4; good house and performance. The Monte Carlo Girls 5, 6, pleased fair business. Beverly 7; good, to medium business. The Empire Dramatic co. 10-15.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Searelle): Richard Carle in Mary's Lamb 10 pleased good house. Lyman H. Howe's pictures 19. St. Elmo 20. The Girl of the Mountains 22.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doerlight): Monte Carlo Girls 7; fair, to a fair house. The Call of the Wild 8 to a good house. Dark 10-18. Lyman H. Howe's moving pictures and The Traveling Salesman to follow.

UPPER SANDUSKY.—AUDITORIUM (S. N. McConnell): Her Dark Marriage Morn Dec. 28 gave fair satisfaction to a poor audience. Traveling Salesman and The Climax to come.

PORTSMOUTH.—GRAND (C. F. Higley): Dark 3-12. A Stubborn Cinderella 12. A Gentleman from Mississippi 15. The Traveling Salesman Feb. 9.

DELPHOS.—SHEETER'S OPERA [illegible] (F. H. Stamp): David Holcombe 11 cancelled. Daniel Boone on the Trail 13. Moonshiner's Daughter 18. Manhattan Theatre co. 20-22.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Climax 12; excellent performance, to fair business. Daniel Boone on the Trail 15. J. Ferris' Empire Dramatic co. 17-22.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): Monte Carlo Girls 11; good business; fair co. The White Squaw 13.

VAN WERT.—AUDITORIUM (J. Frank Homan): Beverly 13. Donald Robertson 17. The Wolf 28.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Henshaw Grand Opera co. 20. The Traveling Salesman 29. The Thief Feb. 6.

MARION.—GRAND (Edmond Bois): The Call of the Wild 7 pleased a good house.

NAPOLEON.—OPERA HOUSE (J. M. Rieger): Wilds 5; good house and attraction.

OKLAHOMA.

M'ALESTER.—BUSBY (A. B. Estes, mgr.): The Cat and the Fiddle Dec. 27; good business. Strongheart 28; pleased fair house. Mrs. Leslie Carter in Vasta Herne 4. The Lyman Twins 6. Victor Moore 12. Little Homestead 14.——MAJESTIC (A. B. Estes, mgr.): William A. Duncan and co. 3-8 pleased fair business with The Man from Nowhere, David Garrick, A Wyoming Zephyr, The Rose of Circle "G," The Tigress, The Taint of Heredity, and The Sporting Editor.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks, mgr.): The House of a Thousand Candles Dec. 26; good co. and fair business. The Right of Way 27; excellent co. and good house. Lyman Twins 1; good, to fair house. The Lion and the Mouse 2; excellent; pleased a good house. W. B. Patton 6 in The Blockhead; good co. and business. Hans Hanson 9; fair co. and business.

BARTLESVILLE.—OKIAH THEATRE (John Fling, mgr.): Lyman Twins in The Prize Winners Dec. 29; good co. and business. Strongheart 31 pleased good business. Right of Way 1, matinee and night; good attraction; capacity business.

ARDMORE.—ROBINSON OPERA HOUSE (Frank Robinson, mgr.): The Right of Way Dec. 28; excellent performance; best co. here this season; business good. The Bell Boy 31, and matinee, to good attendance.

SHAWNEE.—BECKER (John Franing): Lyman Twins in The Prize Winners 5 pleased poor house.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hazeltine): Max Figman in Mary Jane's Pa 15. The Great Divide co. 17. The Wolf 20. Brewster's Millions 26. Rose Melville in Sis Hopkins 28. Frederick Ward 29.

SALEM.—GRAND (John F. Cardray): George Primrose Minstrels 6; excellent; fair house. Mary Jane's Pa 15.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durban): Clara Lipman in Marjory's Mother 6; co. excellent; to good business; deserved packed house; well staged and costumed; Miss Lipman, as the self-willed and capricious, yet tender hearted, retired Parisian actress, and Marjory's mother, Simone La Fee, was charming and delighted all present, and received numerous curtain calls; Consuelo Bailey as Marjory, Albert Parker as Putnam Emerson and Bertram Marburgh as Courtleigh Cryme merit special mention; the others: Alida Cortelyou, Clara Sidney, Lena Loraine, Harry Burkhart, Fred Montague and Elsie Romayne; the scenery was fine, especially in the third act; the rehearsal in the second act was a feature of the play. Frank Lalor and Mrs. Annie Yeamans in The Candy Shop 8, with matinee; one of the best musical plays of the season; to two capacity houses; Frank Lalor as Saul Wright and Mrs. Annie Yeamans as Mrs. Montrose Mulligan scored individual hits, and were accorded many curtain calls. Maud Fulton as Hilda Noble and May Boley as Mrs. Gregory merit special mention; the others: John Ryan, Douglass Stevenson, Ethel Milliard, William Rock, Florence Morrison, Frank Basinger, Douglass Bronston, Mlle. Rayo, Irving Carpenter, Angie Weimers and Lillian Rice; the singing of the chorus was far above the average, and the playing of the augmented orchestra was excellent; the scenery was beautiful, as were also the electrical effects. Adelaide Thurston in Contrary Mary 13. Brown of Harvard 14, 15, with matinee. New York Italian Opera co. 22, with matinee.——ITEM: The Italian Dramatic Club (local) presented Lazzaro Il Mendriana, a play in four acts, at the Lyceum 12 to a capacity house. The audience was very enthusiastic and curtain calls were numerous.

READING.—ACADEMY (Phil Levy, res. mgr.): The Call 6; an excellent performance, to very poor business; deserved better patronage. Lena Rivers 7; a strong melodrama to good business, with matinee. Under Southern Skies 8, pleased two large houses. The Heart of Alaska 10; a stirring drama capitally acted; business fair. Vaughan Glaser's production, St. Elmo, 11; a very good audience enjoyed this dramatization of Augusta Wilson's world famous novel, presented by a capable co. In the cast were: Robert Lowe as St. Elmo Murray, and Beatrice Worth as Edna Earl, together with Edgar Lewis, Harry Kernell, Jay Quigley, Sam Ervin, George Schillinger, Bruce Delmar, Ralph Monroe, Maude Cleveland, Marie Lorens, Elizabeth Waterfield, Edna Egbert. May Ward in The Cash Girl 12; business fair; Miss Ward was easily the star and carried off all the honors; there were several clever dancing and singing specialties, and the performance as a whole was lively and full of ginger. Stephanie Longfellow as Nance Olden in In the Bishop's Carriage 14, with matinee. Adelaide Thurston in Contrary Mary 15. Kirk Brown in repertoire 17-22.——ITEMS: Miss Wertheimer, formerly of this city, known theatrically as Beatrice Worth, made quite a hit in the leading feminine role of Edna Earl in St. Elmo.—Miss Worth surprised a great many of her old friends in this city, who were ignorant of her success on the stage by her finished portrayal of her very difficult part. She formerly attended the Girls High School, where she was very popular.

ERIE.—MAJESTIC (John L. Gilson, res. mgr.): Brothers Byrne in Eight Bells 3. Miss Beulah Poynter in Lena Rivers 4; very well received; fair business. Lyman H. Howe's Travel Festival 7, 8; simply wonderful; best ever shown here; to big business. Robert Edeson in A Man's a Man 10. Robert Ober and the New York cast in Brewster's Millions 11. Gertrude Quinlan as Miss Patsy 15; matinee and night.——PARK OPERA HOUSE (John L. Gilson): Park Opera House Stock co. presented Northern Lights 3-8 and, notwithstanding the awful storm that swept over the city, the house was crowded; Mr. Campbell Stratton as John Swiftwood, and Miss Hillman, as Helen Dare, were excellent; C. M. Rosner, who took the part of Dr. Sherwood, was generously applauded; Theodora Dudley, as Dr. Sherwood's wife, won the approval of all; in fact the entire co. was a capable one. Merely Mary Ann 6-8; a first class performance to a large business. The Light That Shown 10-12 and Old Heidelberg 13-15 were rendered in the same high class manner, to enthusiastic audiences.——ITEM: Roy Crandall, manager of Miss Patsy, is right at home here. Roy was born and spent many of his early years in the Gem City and was received with open arms by his numerous friends. He was kept quite busy during his short stay.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Wizard of Wiseland 5; fair attraction and business. Fifty Miles from Boston 7; poor attraction and fair business. Patsy in Politics 8; poor attraction and business. The German Stock co. of Cleveland in Die Dowel Ehe 10; splendid performance and, considering limited field, good attendance. Karl Edler, the leading man, was unable to appear being ill in Cleveland. William Collier in His Lucky Star 11; splendid performance to capacity. The Girl Question 12. The Lid Lifters 13. Martin's U. T. C. 14. The High Rollers 15. Richard Carle 20.——ITEM: The Cambria Theatre Co. was incorporated at Harrisburg for $25,000. The incorporators are Joseph T. Kelly, Mary Kelly, and Harry W. Scherer.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Call 8, with a small but competent cast, gave satisfaction to two small houses. The Lancaster Choral Society 10 gave an excellent concert to a very large audience. The soloists were Madame Hisson De Moss and Gwilm Miles. The Convict's Daughter 11; entertained a fair house. Vaughan Glaser's co. in St. Elmo 12; pleased two large audiences. The Cleveland German Stock co. in Die Doppel-Ehe (A Matrimonial Mix Up) 13 pleased a small audience. Al. G. Field's Minstrels 14. A Pair of Country Kids 15. The Partello Stock co. 17-22.

HARRISBURG.—MAJESTIC (N. C. Mitchell, res. mgr.): Buster Brown 8; good co. and delighted audience; the play has been embellished with late songs and dances and current hits; the attendance very good. William Collier in A Lucky Star 10; good house; good co.; fine play; the staging was of the highest order; Mr. Collier made another of his numerous hits. Al. G. Field's Minstrels 12; the house was filled to capacity, and the programme was heartily enjoyed by the large audience. The Candy Shop 13. Martin's U. T. C. 19. Richard Carle 22.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Daniel Boone on the Trail 8 to a large audience. Charles K. Champlain's Stock co. 17-22 to S. R. O. nightly. Plays: The Powers That Be, The Royal Mounted, The Straight Way, The Charity Ball, The Range Rider, Her Fatal Marriage, and The Lamb and the Brute; all beautifully staged and costumed. Going Some 24.——ITEM: The Four Everetts, John J. Kenedy, the Famous Aerial Buds, Lain Morrison, Thomas Shaefer, Ruth Dot and Giles, Hesper and Bradley, and Charles Oakley all deserve special mention for clever work.

BUTLER.—MAJESTIC (George N. Burckhalter): The House of a Thousand Candles 6; good attraction and co.; small house. Traveling Salesman 7; very good co.; drew large house. Rosalind Coughlan as Beth Elliott and Austin Webb as Bob Blake received numerous well merited curtain calls. The Girl Question 10; very good co.; attraction well staged and costumed; large house very well pleased. Call of the Wild 14. St. Elmo 15. Richard Carle in Mary's Lamb 17. Married in Haste 19.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Wizard of Wiseland 11; excellent co. and big business; Nat. Phillips as Ikey Goldenberg scored a big hit; chorus pretty and music catchy. The Girl Question 17. Daniel Boone 21. As Told in the Hills 26. Buster Brown Feb. 2. Concert by Fifth Regiment Band 4.——ITEMS: Pierce's Opera House, at Philipsburg, closed owing to expiration of lease. A good opening for a live manager.—Manager Clark has returned from a trip of several weeks to Philadelphia and New York.

CONNELLSVILLE.—SOISSON (Fred Robbins): Ferdinand Grahame in The Stepson 6; pleased a fair sized audience. The Great Divide 7; splendid co.; to a good house. Joseph Jefferson in Rip Van Winkle 8; matinee and night; to good business; fair co. Martin's U. T. C. 10; pleased two big houses. A Girl of the Mountains 11; good show; to fair business. The Man of the Hour 15. The Great Duncan attractions 17-22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Kirk Brown 3-8; last half of week in Monte Cristo. Classmates, The Merchant of Venice, Othello, and The Man Who Dared; to large and appreciative audiences; Mr. Brown has made many friends here. David Bispham, baritone, 10; to good sized and delighted audience. Adelaide Thurston in Contrary Mary 12; to a fair sized and enthusiastic audience; Miss Thurston was warmly received; her co. was well balanced; nicely staged. Going Some 15.

POTTSVILLE.—ACADEMY (Charles Haussmann): Charles K. Champlin co. closed week 2-8 to record business. The Cash Girl 11; to medium business, but, owing to substitutions and disagreements in the co., performance was far from satisfactory. Adelaide Thurston 4 (this co. will close at Reading 15). In the Bishop's Carriage 15. Cutler Stock co. 17-22 cancelled.

TITUSVILLE.—OPERA HOUSE (Harry Gerson): Chauncey-Keiffer Stock co. 3-9; good co.; to fair returns; plays: A Young Wife, Russian Spy, Pretty Peggy, Molly Bawn, Lost Child, and Deadwood Dick. Week 10 dark. The Traveling Salesman 17. The Third Degree 21.——ITEM: Harry Gerson has again assumed the management of the Opera House, after an absence of five months, and will be pleased to see his old friends at the old stand.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): The Heart of Alaska 11; excellent co. and pleased good business; Henry D. Carey made hit and special mention should be made of Frederick Seaton and Joseph Harris; others who contributed were Lucy Milliken, Vera Foster, Edwin Caldwell, Hector Dion, Louis Thiel, Russell Simpson and Ford Fenimore. Wizard of Wiseland 27.

DU BOIS.—AVENUE (A. P. Way): Henry B. Harris presented The Traveling Salesman 5 to a fair sized audience in spite of unfavorable weather. Austin Webb as Bob Blake, the salesman, was immense, and special mention is due Harriet Sheldon as Mrs. Babbitt and Rosalind Coughlan as Beth Elliott. Come again, Mr. Salesman.

ROCHESTER.—MAJESTIC (Charles B. Smith): John L. Sullivan and Jake Kilrain co. 6-8 pleased good business. Bristol's Trained Ponies and Moving Pictures 10-12; S. R. O. business. Byrne's Eight Bells 18.——OPERA HOUSE (Walter Javens): High Rollers Burlesquers 8; large business; performance fair. Married in Haste 17.

POTTSTOWN.—GRAND OPERA HOUSE (E. C. Mauger): A Pair of Country Kids 8; fair co. and house. Lena Rivers 11; good co.; well pleased audience. In the Bishop's Carriage 13. Mildred and Rouclere in The Flight of the Princess Iris, with Marshall P. Wilder, 15. Banker's Child 17. St. Elmo 20.

BRADFORD.—THEATRE (Jay North): Adelaide Thurston 8 pleased two good houses. Howe's pictures 12; large attendance. The Third Degree 15. George Arliss 17. Cohan and Harris' Minstrels 18. Effie Shannon and Herbert Kelcey 19. The Time, the Place and the Girl 21. The Soul Kiss 22.

GREENSBURG.—ST. CLAIR (Kirk and Allison): A. G. Wible, res. mgr.): Duncan Show 3-7 drew good houses and greatly pleased patrons. The Great Divide 8; good co. and business. Thomas Jefferson in Rip Van Winkle 10

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canceled. The Girl Question 11 delighted good sized audience.

ALTOONA.—MISHLER (I. C. Mishler): The Climax 10; good house. The German Stock co. 11 presented A Matrimonial Mix-Up to fair sized audience. William Collier 12 in A Lucky Star; crowded house. The Girl Question 13; large receipts. U. T. C. co. 15. Richard Carle 21.

TARENTUM.—NIXON (C. N. Reed): Isle of Spice 4 pleased large audience. House of a Thousand Candles 12. The Billiken Girl 18. Yankee Doodle Detective 20. Martin's U. T. C. 22. County Sheriff 28.—ITEM: Paisy in Politics and St. Elmo, booked for 11 and 18, reported closed.

HAZLETON.—GRAND (J. B. Bensinger, res. mgr.): Banker's Child 6, appreciated by a fair sized audience. May Ward in The Cash Girl 8; gave general satisfaction to two good houses. English Opera co. in Aida 11 canceled. Al. Wilson in Mets in Ireland 29. The Soul Kiss and The Third Degree coming.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Show Girl 8; pleased two fair audiences. Two Country Kids 10; pleased small audience. The Cash Girl 13. Lena Rivers 15. Al. G. Field's Minstrels 19.—The Show Girl co. closed here after the performance, owing to poor business.

MEADVILLE.—ACADEMY (Ben F. Mack): Eight Bells 5; very good co.; better than ever and pleased big business. Howe's pictures 6; very good; pleased fair house. The Traveling Salesman 8; matinee and night. The Soul Kiss 19. The Thief 20. The Third Degree 22; matinee and night.

NEW CASTLE.—OPERA HOUSE (R. H. Norris): The Girl Question 8; good co.; good business. Married in Haste 10; poor co. and attraction. The Traveling Salesman 11; pleased good business. St. Elmo 14. Eight Bells 15. Soul Kiss 17. Richard Carle 18.

ALLENTOWN.—LYRIC (N. E. Norman): Under Southern Skies 7; by capable co.; good performance; light house. St. Elmo 10; gave excellent satisfaction; good business. The Convict's Daughter drew fair house 12. May Ward in The Cash Girl 17, 18. The Candy Shop 19.

WASHINGTON.—NIXON (C. D. Miller): Out in Idaho 5; capable co.; drew fair business. The Stepson 7 gave very pleasing performance and deserved better house. Girl of the Mountains 8; co. good; business fair. Duncan, hypnotist, 10-18.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Pictures and vaudeville 10, 11; large business. Lena Rivers 12. Pictures 13-17. St. Elmo 18.—ITEM: Manager Small gave attaches of the house and press an elaborate dinner 10 on the stage.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): Faust 6; fair; to poor attendance. The Isle of Spice 11 (return); excellent; to big business. As Told in the Hills 18.—ITEM: The eighth annual charity ball of Renovo lodge, No. 334, B. P. O. Elks, will be held here Feb. 4.

KANE.—TEMPLE (H. W. Sweely): St. Elmo 6; pleased; good production. The Wizard of Wiseland 10; to good business. Paisy in Politics 15. The Girl Question 21. The Burglar 22. Daniel Boone co. 24. Martin's U. T. C. co. 29.

CARLISLE.—OPERA HOUSE (W. H. Bretz): Buster Brown 7; very good, to large house. Going Some 18. Guy Brothers' Minstrels 19. Children's Friend Entertainment 21. Performance by the Lutheran Cadets 25.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): Brothers Byrne in new Eight Bells 10; drew a good house; performance better than ever. St. Elmo 13. The Soul Kiss 14. The Traveling Salesman 18.

WARREN.—LIBRARY THEATRE (J. D. Woodard): Adelaide Thurston in Contrary Mary 7 satisfied fair sized house. St. Elmo 8; fair house. The Third Degree 17.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Eight Bells 8; pleased nice business. The Traveling Salesman 14. The Soul Kiss 18. The Third Degree 25.

KITTANNING.—LYCEUM (John Wick): Guy Brothers' Minstrels 6 pleased good business. Clarion Stock co. 10-12; pleasing co.; opened to capacity.

CHARLEROI.—COYLE (Robert S. Coyle): The Stepson 6 canceled. Martin's U. T. C. 6 drew well considering inclement weather and pleased. The Ducklings (burlesque) 12.

ST. MARYS.—TEMPLE (J. S. Speer): The Show Girls 6; canceled. Guy Brothers' Minstrels 11; very good; to fair business. The Girl Question 20. Daniel Boone 21.

MILTON.—OPERA HOUSE (J. Blair): Daniel Boone on the Trail 13; pleased fair house.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The Man on the Box 20.

WELLSBORO.—BACHE AUDITORIUM (Darit and Darit): Buster Brown 21.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. 10-15 in The Belle of Japan, to good business.—ITEMS: Kathryn Shay appeared in the dual role of Gloria Swift, an American girl, and Titi, the belle of Japan, making nine changes; her versatility was proven beyond doubt, and she portrayed both parts excellently.—Henrietta Bagley made quite a hit as Prudence Bassett and won applause.—Lelah Hallack, as Diana Gaines, Hengler's accomplice, scored heavily and wore some handsome gowns.—Ada Greenhalgh, as Sigi, Titi's mother, was very graceful and won applause.—Earl Simmons, as Paul Warren, an American artist, essayed the part nobly and manfully.—William H. Barwald, as Edward Hengler, a variety manager, was excellent.—Howard Benton, Matsuka Titi's father, was very good, his make-up being excellent.—Henry Hebert knows how to make up; his portrayal of Captain Swift was very good.—Bob McClure, as the man with the long name, the kodak agent, made a hit, and is deserving of special mention for the manner in which he staged the piece.—Fred Sutton and J. H. McLaughlin were good in their parts, which were small. Princess of Patches 17-22.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Brewster's Millions 6; fine performance, to fair house. Go-Won-Go-Mohawk in The Indian Mail Carrier 13. Frank Keenan in The Heights 14, 15.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): The Prince Chap, with Elliott Dexter in the lead, 5, made a favorable impression to paying business. Girl from the Golden West 6 filled the house; good co.; intensely interesting. Lillian Russell in The First Night, supported by Digby Bell and an all round strong cast, proved one of the hits of the season; full house. Manhattan Stock co. 10-15 opened to S. R. O., giving the following plays: Embassy Ball, Dora Thorne, Messenger Boy, Wyoming, Cumberland '61, Cattle King, Mrs. Fiske 21.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Royal Chef (matinee) 1; fair, to good business. Girl of the Golden West 4; very good, to large house. The Prince Chap 5 pleased paying business. Merry Widow 15. Parsifal 18. Paid in Full 19. Buster Brown 20. Black Patti 21. Florence Davis 24.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Parsifal 7; delighted good business. Black Patti 20. Florence Davis in Are You a Suffragette Feb. 1. Meadow Brook Farm 3.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown): Elliott Dexter in The Prince Chap 8; very good; to fair house. Parsifal 11.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Girl That's All the Candy 2; fair co.; good house. Mabel Wilber in The Merry Widow 4; excellent co. to excellent business; pleased every one. St. Elmo 9. Graustark 10.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Charles A. Sellon in The Cat and the Fiddle 7 delighted large audience. Robert A. Fischer and Hans Robert in A Gentleman from Mississippi 11; excellent performance, to good business. House of a Thousand Candles 12. The Girl from Rector's 15. Knight for a Day 18.—BIJOU (Fred Martin): Checkers 10-12 opened to good business and well pleased audience. Max Bloom in Sunny Side of Broadway 13-15. Ward and Vokes in The Promoters 17-19.

CHATTANOOGA.—ALBERT (P. R. Albert): A Gentleman from Mississippi pleased good business 7, 8. House of a Thousand Candles 11. Richard and Pringle's Minstrels 12. The Girl from Rector's 14. A Knight for a Day 15. Little Nemo 21, 22.—BIJOU (O. A. Neal): Checkers pleased good business 3-8. Ward and Vokes 10-15. George Sidney 17-22.

NASHVILLE.—VENDOME (W. A. Sheets): The Cat and the Fiddle 6. The Isle of Spice 7, 8; to fair business. The American Ides 11, 12; to good houses. The Girl from Rector's 13. The Man of the Hour 14. Little Nemo 17-20.—BIJOU (George Hickman): George Sidney in The Joy Rider 10-16. Wine, Woman and Song 18-24.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown): A Gentleman from Mississippi 12. The House of a Thousand Candles 14. The Crescent Comedy co. 17-22. Georgia Minstrels 20.

TEXAS.

GALVESTON.—OPERA HOUSE (Charles T. Brian): The Right of Way Dec. 16; fair. Time, the Place and the Girl 18 to good business. Paid in Full 21; good co. and business. Babes in Toyland 22 pleased light attendance. Savage's Merry Widow 24 drew a large house notwithstanding Christmas Eve usually being a bad theatre night. Brewster's Millions 25, 26; business light. Fluffy Ruffles 28 pleased good house. St. Elmo 29; good co.; business light. Mrs. Fiske 1; although handicapped by a very bad cold, Mrs. Fiske gave an excellent portrayal of Salvation Nell. House of a Thousand Candles 6; fair, to medium audiences. The Golden Girl 12. Mrs. Leslie Carter in Vasta Herne 13. Yiddish Opera co. 14. Flower of the Ranch 15, 16. Red Mill 18. The Climax 19-21. Grace Van Studdiford 22. The Round Up 24-26. The Servant in the House 27. Isle of Spice 30, 31.

EL PASO.—(Frank Rich): The Three Twins 1, 2 pleased capacity. Great Divide 8. Babes in Toyland 11, 12. Charles B. Hanford 14, 15.—ITEM: House sold out 7 for Great Divide and Babes in Toyland.—CLIFFORD (Frank Rich): North Brothers Stock co. in repertoire 1-8 to fairly good business. Mabel Cullen and Lloyd Sabine, who succeeded Grace Lockwood and Edwin Bailey in leading parts, are doing well.—MAJESTIC (Frank Rich): Musical comedy to fine business 1-8.—ITEM: Genevieve De La Coure has joined Babes in Toyland co. and her many friends wish her luck. She will be much missed here.

GAINESVILLE.—OPERA HOUSE (Paul Gallia): Johnny and Ella Galvin 6-8, musical comedy at popular prices, pleased good houses. Plays: A Bell Boy, The Man Question, The Two Masqueraders, Zira from Turkey, The Servant in the House 10. William B. Patton in The Blockhead 12.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): The House of a Thousand Candles 3; good, to large house. The Girl Question 4 to a crowded house. The Dixie Land co. in vaudeville 5-8, playing a crowded house every night.

MARSHALL.—AUDITORIUM (L. A. Meyers): De Armond Sisters 3-8; to fair business; co. fair; a feature being the Mexican Band and Orchestra. The House of a Thousand Candles 12.

DUBLIN.—OPERA HOUSE (W. T. Hunt): Hans Hanson canceled Dec. 27. A Prince of His Race 30; good business; good co. M. H. Norton presented The Missouri Girl 7; business excellent.

AMARILLO.—GRAND (H. H. Elliott): Babes in Toyland 3; pleased good audience. The Servant in the House 8; with matinee; excellent co.; two capacity houses. House of a Thousand Candles 18. Polly of the Circus 22.

PALESTINE.—NEW TEMPLE (W. E. Swift): De Armond Sisters 17-22. House of a Thousand Candles 24.

GROESBECK.—OPERA HOUSE (B. L. Lenamon): The May Stewart co. 13.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer): Howell-Keith Stock co. 10-15; to large business in Soldier's Vow, Lena Rivers, A Jealous Wife, The Day of Judgment. Afternoon 13, Victor's Band, to crowded house. The Mummy and the Humming Bird 18. The Final Settlement 19.

BELLOWS FALLS.—OPERA HOUSE (Fox and Eaton): Buster Brown 10; good house.—ITEM: Messers Eaton and Fox have continued the bookings of the late management.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Buster Brown co. 8; matinee and evening; pleased fair business. Avery Strong co. 13-15.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): The Final Settlement 10; fair co. and house. Whiteside-Strauss co. 24-29.

VIRGINIA.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley): Florence Davis in Are You a Suffragette 7; best play she has ever had here, to a fairly good house; should have had much better. Moving pictures and vaudeville 10-15.

ROANOKE.—ACADEMY (Tom Spencer): Paid in Full 5, 6; excellent, to fair business. The Servant in the House 7, 8; performances and business good. Hutton-Bailey Stock co. 10-15 pleased good houses. A Gentleman from Mississippi 14. The House of a Thousand Candles 17.

RICHMOND.—ACADEMY (Leo Wise): Paid in Full 8 (return) pleased fair house. Buster Brown 12 pleased nice business. The Servant in the House 13-15. A Gentleman from Mississippi 18, 19 (return). Burton Holmes' Travelogues 20.

STAUNTON.—BEVERLEY (Barkman and Shultz): Paid in Full 4; to good business; fine production. A Stubborn Cinderella 8; to large and delighted audience. A Gentleman from Mississippi 15. House of a Thousand Candles 19.

PETERSBURG.—ACADEMY (J. P. Coleman): The Vassar Girls 10; large and pleased audience. Buster Brown 11; pleased good house.

WASHINGTON.

TACOMA.—TACOMA (C. H. Herald): Madame Marcella Sembrich, under direction of Bernice E. Newell, 4; to a large and music loving audience; gave a most delightful evening. William H. Crane in Father and the Boys 7; made an overflowing house happy; one of the season's best offerings; Mr. Crane has not been in Tacoma often, but his reception brought out in a brief talk from the stage a promise he would not stay away long; his co. was satisfying; Margaret Dale, as Bessie Drayton, polled a unanimous vote in favor of her coming again; the co. was marked for the elegant costumes. Sis Hopkins 8, with Rose Melville and her half a la pigtail and ingrowing feet again appeared in the same old way.

EVERETT.—THEATRE (H. B. Willis): The Land of Nod Dec. 30; good co.; fair house. Beverly of Graustark 31; fair co.; poor business. Harold Nelson co. 2-8; good co.; fair business. Plays: Prince Otto, The Smart Set, and The Newlyweds.—ACME (Joseph St. Peter): Acme Stock co. 2-6 in Lena Rivers; good co.; excellent business. Dora Thorne 6-9. Marie Cahill in The Boys and Betty 19.

TACOMA.—TACOMA (C. H. Herald): Dr. Ludwig Wullner, under the management of Bernice E. Newell, sang to a limited but pleased audience Dec. 23. Mary Jane's Pa 28; good attendance; one of the best things of the season; an all around strong co., with Max Figman in title-role. Beverly 29, 30; light attendance. The Land of Nod 1 and matinee; fairly good.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): House of a Thousand Candles 8; good business. Willie Collier 13. Richard Carle 15. Eight Bells 21.—VIRGINIA (Charles A. Feinler): Thurston, the Magician, 6-8; very good business. The Sporting Deacon 10-12; fair business. Bert Williams 13-15. Lena Rivers 17-19. Fisk O'Hara 20-22.—OPERA HOUSE (Charles A. Feinler): Hall's Associate Players 6-8. The Village by the Sea; good business. Annie Laurie 10-12. The Fatal Coin 13-15.—APOLLO (H. W. Rogers): Rose Sydall 6-8; S. R. O. The Parisian Widows 10-12; S. R. O. Mardi Gras Girls 13-15. Harry Hastings Big Show 17-19. The Behmans 20-22.

CHARLESTON.—BURLEW (N. S. Burlew): Florence Davis in Are You a Suffragette 5; business poor. St. Elmo 6; mediocre production; business fair. A Stubborn Cinderella 10 pleased capacity.

MARTINSBURG.—CENTRAL OPERA HOUSE (William H. Irvine): Patsy in Politics 1; matinee and night; pleased fair houses. The Partello Stock co. 3; to good business and co. Vaudeville and pictures 10-15.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards): My Boy Jack 7; ordinary co.; small business. Tempest and Sunshine 11; pleased good business.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, Jr.): Moving pictures to S. R. O.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Hyde's Theatre Party closed a good week's business in repertoire 9. Plays: The Texan, Chimmie Fadden, Angie, the Country Girl; The Meller, A Scrap of Paper, Still Waters Run Deep, St. Elmo, Never Too Late to Mend, and The Gilded Fool. Zenda, the mind reader, entertained the audience between acts; co. above the average. Moulin Rouge Girls Burlesque co. 14. A Winning Miss 15. The Talk of the Town 16. Winninger Brothers Stock co. 19-25.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall): Blanche Walsh in The Test Dec. 26 to capacity. The Climax 28; fair business. Yankee Doodle Stock co. in Beware of Men 1, 2. McIntyre and Heath in In Hayti 6. House of a Thousand Candles 10. The Lily and the Prince 18. Merry Widow 21. Polly of the Circus 25. Man of the Hour Feb. 3. Traveling Salesman 16.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Hickman-Bessey co. Dec. 25-2 pleased good business. Plays: Bonnie Annie Laurie, The Burglar and the Lady, St. Elmo, The Jew and the Gentile, The Game Keeper, A Parisian Pearl, A Daughter of the Ghetto, A Human Slave, and The Sweetest Girl of All. The Prince of To-night 9. The Thief 10. The Climax 15. The Third Degree 19. The Merry Widow 22. The Gentleman from Mississippi 27. The Soul Kiss 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Moulin Rouge Girls had big house.—The Bessey-Hickman co. commenced week's engagement 10 to big house in The Sweetest Girl of All; co. pleased. Grace Hayward 18. Montana (return) 20. Morning Glories 22. The Girl Question 24. Paid in Full 27. The Thief 29.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): Broadway Burlesquers 6; pleased a top heavy house. Hickman-Bessey Stock co. 7-9; St. Elmo, White Slave, and The Belle of Richmond; pleased good houses. Polly of the Circus 10; S. R. O.; delightful. The Climax 13. James J. Jeffries and Frank Gotch co. A Winning Miss 15.

MANITOWOC.—NEW OPERA HOUSE (S. Pech): The Lily and the Prince 6; played to a small house; cast fairly good. The Climax 10; excellent attraction to a small house. Polly of the Circus 13. The Thief 18.

GREEN BAY.—THEATRE (John B. Arthurs): The Climax 7; fine attraction; fine house. Lily and the Prince 9, matinee and night; good business both performances. Polly of the Circus 14. Moving pictures every dark night to big business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Donald Robertson 10; fine attraction; fair business. The Winning Miss 17. Mock Sad Allt Stock 20-22. Miss Petticoats, booked for 29, canceled.

WAUSAU.—OPERA HOUSE (C. S. Cone): North Brothers co. 3-9 gave good satisfaction to fair business. Lily and the Prince 11; excellent co. and business. Polly of the Circus 15. The Thief 17.

APPLETON.—THEATRE (Charles A. Lakes): New Broadway Burlesque co. 8; good co. and house. The Climax 9; excellent co.; to good house. Louis Mann in The Man Who Stood Still 19.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Polly of the Circus 11. The Climax 12. The Man Who Stood Still 17. Miss Petticoats 20. The Thief 21. Stubborn Cinderella Feb. 2.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Climax 8; house crowded. Polly of the Circus 12.

OCONTO.—TURNER OPERA HOUSE (Case Norton): The Lily and the Prince 6; splendid performance; fair house. Miss Petticoats 12.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edw. F. Stahle): The Traveling Salesman 3; very good, to big business. Little Johnny Jones 8; mediocre co.; pleased good business. A Girl at the Helm 12. The Right of Way 13. Robert Mantell in King Lear 15. The Time, the Place and the Girl 20. The Magistrate (by Fort D. A. Russell talent) 24. The College Prom-ani (by Cheyenne Lodge, No. 860, B. P. O. Elks) 26. Primrose Minstrels 29.

LARAMIE.—OPERA HOUSE (H. E. Root): Little Johnny Jones 7; an excellent co. to nice business. The Girl at the Helm 11. Just as the Sun Went Down 22.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Robinson Opera co. concluded its two weeks' engagement 8, presenting Flotow's Martha to a fair house; best performance of engagement. The Opera House management's own co., the Colonials, opened an indefinite engagement 10 in Leah Kleschna, to a fair house. Other bills for the week: The Two Orphans and Sowing the Wind. The co.'s roster includes Edith Warren, Myra Crowe, Mollie Revel, May Clarke, Frank Oliver, Cortland Hopkins, Paul Hillis, J. W. Hartman, Burton Mallory, Carl Blayth and Percy Charters. Bills will be changed tri-weekly and matinees given each Wednesday and Saturday. Much interest centres in this effort to establish a permanent stock co. here. Mark Hambourg will appear in concert at this house Feb. 4.

WINNIPEG, MAN.—WINNIPEG (W. B. Lawrence): Stock co. in If I Were King, with Paul McAllister as Francois Villon and Allieen May as Katherine, 3-8; William H. Sullivan as Louis XI. and Miss Mohrie as the Abbess did most excellent work; co. is steadily growing in popularity. First production of Lloyd Osbourne's new play, Elaine of Egmont, 10-15. St. Elmo 17-22; co. is playing to increasing business.—WALKER (C. P. Walker): The Third Degree 3-8; splendid play; good business. McIntyre and Heath in In Hayti 10-15.—GRAND (Kelly and Rowe): Jesse James 3-8. Leon Rivers 10-15; good business all week.

OTTAWA, ONT.—RUSSELL (P. Gorman): Prince Chap 7, 8; good, to satisfactory business. Oscar Hammerstein's French Opera co. 10-13 in La Mascotte, Les Cloches de Corneville, Le Petit Duc, La Fille de Mme. Angot, and Carmen; excellent, to very good business. The Blue Mouse 14, 15. Viola Allen in The White Sister 17, 18.—GRAND OPERA (P. Gorman): Under the Northern Star; or, a Dash for the Pole 6-8; good; capacity business. Tempest and Sunshine 10-12; very good; excellent business. U. T. C. 13-15.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh): The Lost Trail Dec. 27; fair business. Prince Chap 29 delighted fair business. Stetson's U. T. C. 31; good business. Partello Stock co. 3-8; big business and good performances. Old Homestead 10 delighted fair business; deserved capacity. The Volunteer Organist 15.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Rejuvenation of Aunt Mary 3 to large and appreciative audience. Under the North Star 5 to fair business. Polly of the Circus 8 pleased large audience. U. T. C. 11. The Blue Mouse 13. Tempest and Sunshine 15.

GUELPH, ONT.—ROYAL OPERA HOUSE (H. A. McCutcheon): U. T. C. 5; fair, to poor house. Volunteer Organist 5; poor, to fair business. Blue Mouse 10. Going Some 14. East Lynne 17. His Last Dollar 24. Cole and Johnstone 27. Tempest and Sunshine Feb. 2.

ST. THOMAS, ONT.—GRAND (William Devine): The Blue Mouse 7 pleased good business. The Volunteer Organist 10; good, to fair business. The Old Homestead 14. A Stubborn Cinderella 18. Concert (local) 20. East Lynne 21.

BRANTFORD, ONT.—OPERA HOUSE (E. C. Johnson): The Volunteer Organist 6; fair business and attraction. The Royal Chef 10; good performance and returns. Old Homestead 13. King's East Lynne 15. Tom Marks 17-22.

QUEBEC, QUE.—AUDITORIUM (J. H. Alsop, res. mgr.): Hammerstein's French Opera co. closed a highly successful week's engagement 8, and were greeted with large and well pleased audiences at every performance. Lucia Nola Opera co. opens a two weeks' engagement 17.

MONCTON, N. B.—OPERA HOUSE (Torrie and Winter): Moving pictures to light business 3-8. Enoch, the Fish Man, 10-15.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Springfield, Mass., 18, 19, New Haven, Conn., 20, Hartford 21, 22, Brooklyn, N. Y., 24-29.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Cincinnati, O., 17-22, Chicago, Ill., 24-Feb. 5.

ARIZONA (Gus Hill, mgr.): Knoxville, Tenn., 20-22.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Canton, O., 18, Akron 19, Youngstown 20, Toledo 21, 22, Detroit, Mich., 24-29.

ARSENE LUPIN (Charles Frohman, mgr.): Chicago, Ill., Dec. 27-Jan. 22.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Fremont, Neb., 18, Columbus 19, Grand Island 20, Gothenburg 21, Laramie, Wyo., 22, Rock Springs 23, Brigham, U., 24, Pocatello, Ida., 25, Boise City 26, 27, Caldwell 28, Weiser 29.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Renovo, Pa., 18, Jersey Shore 19, Bellefonte 20, Tyrone 21, Punxsutawney 22, Brookville 24, Clearfield 25, Phillipsburg 26, Montadale 27, Curwensville 28, Altoona 29, Johnstown 31.

BANKER'S CHILD (Harry Shannon, mgr.): Phoenixville, Pa., 18, Downingtown 19, Newark, Del., 20, Centerville, Md., 21, Easton 22, Cambridge 24, Crisfield 25, Salisbury 26, Cape Charles, Va., 27, Dover, Del., 28, Havre de Grace, Md., 29.

BARRIER, THE (Klaw and Erlanger, mgrs.): New York city Jan. 10—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Cincinnati, O., 17-22, Louisville, Ky., 24-26, Indianapolis, Ind., 27, Dayton, O., 28, Columbus 29.

BELLE OF JAPAN (Wm. Wamsher, mgr.): Springville, U., 18, Fairview 19.

BELLEW, KYRLE (Charles Frohman, mgr.): St. Louis, Mo., 16-22.

BEN-HUR (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 17-29.

BEVERLY (Eastern: Delamater and Norris, Inc., mgrs.): Detroit, Mich., 16-22.

BEVERLY (Western: Delamater and Norris, Inc., mgrs.): Chehalis, Wash., 18, So. Bend 19, Olympia 21, Hoquiam 22, Aberdeen 23, Bellingham 24, Nanaimo, B. C., 25, Victoria 26, Vancouver 27, 28, Westminster 29, The Dalles, Ore., 31.

BIG JIM (Gordinier Bros., mgrs.): Salina, Kan., 18, Solomon 19, Minneapolis 20, Delphos 21, Glasco 22.

BLUE MOUSE (The Shuberts, mgrs.): Rome, N. Y., 20.

BRAND OF A THIEF (J. P. Eckhardt, mgr.): Louisville, Ky., 16-22, Cincinnati, O., 23-29.

BRASS BOTTLE (Charles Frohman, mgr.): Atlantic City, N. J., 18.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): San Francisco, Cal., 16-22, Marysville 24, Chico 25, Medford, Ore., 26, Eugene 27, Albany 28, Salem 29.

BREWSTER'S MILLIONS (C. H. Livingston, mgr.): Omaha, Neb., 16-22.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Washington, D. C., 17-22.

BURKE, BILLIE (Charles Frohman, mgr.): Atlantic City, N. J., 17-22, New York city 24—indefinite.

CALL, THE: Montreal, P. Q., 17-22.

CALL OF THE WILD (Baltz and Fowler, mgrs.): Pittsburgh, Pa., 17-22, Buffalo, N. Y., 24-29.

CHECKERS (Stair and Havlin, mgrs.): Dayton, O., 17-19, Columbus 20-22, Toledo 23-26, Indianapolis, Ind., 27-29.

CIRCUS MAN (Klaw and Erlanger, mgrs.): Worcester, Mass., 17-19, Brockton 20-22, New Bedford 24-26, Fall River 27-29.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.

CLANSMAN (George H. Brennan, mgr.): St. Paul, Minn., 16-22.

CLIMAX, THE (Western: Joseph Weber, mgr.): Minneapolis, Minn., 16-19, St. Paul 20-22, Milwaukee, Wis., 23-26.

CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Evansville, Ind., 17-19, Princeton 20, Vincennes 21, Bloomington 22.

CLIMAX, THE (Southern: Joseph Weber, mgr.): Port Arthur, Tex., 18, Galveston 19-21, Beaumont 22, San Antonio 23-29.

CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Bennington, Vt., 18, White River Jct. 20, St. Johnsbury 21, Montpelier 22.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18—indefinite.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Des Moines, Ia., 16-19, So. Chicago, Ill., 20-22, Detroit, Mich., 23-29.

COW PUNCHER (Central: W. F. Mann, prop.): Boonville, Miss., 18, Tupelo 19, Amory 20, Aberdeen 21, Starkville 22, Macon 24, West Point 25, Houston 26, Louisville 27, Newton 28, Shubuta 29, Demopolis, Ala., 31.

CRANE, WILLIAM H. (Charles Frohman, mgr.): San Francisco, Cal., 16-22, Sacramento 24, Stockton 25, San Jose 26, Oakland 27-29.

CRAWLEY, CONSTANCE (Paul H. Liebler, mgr.): Providence, R. I., 17-22.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): St. Louis, Mo., 16-22, Milwaukee, Wis., 23-29.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Brooklyn, N. Y., 17-22, Newark, N. J., 24-29.

DANIEL BOONE ON THE TRAIL (Central: Boone Amusement Co., mgrs.): Muncy, Pa., 18, Lock Haven 19, Renovo 20, Clearfield 21, Johnsonburg 22, Kane 24, Brockwayville 25, Dubois 26, St. Marys 27, Brookville 28, Punxsutawney 29.

DANIEL BOONE ON THE TRAIL (Eastern: C. A. Teaff, mgr.): Eaton, O., 18, Hamilton 19, Middletown 20, Springfield 21, 22, Mechanicsburg 24, Marysville 25, Kenton 26, Upper Sandusky 27, Dunkirk 28, Findlay 29.

DAVID COPPERFIELD (Edward C. White, mgr.): Louisville, Ky., 9-22, Philadelphia, Pa., 24-29.

DODGE, SANFORD (B. S. Ford, mgr.): Madera, Cal., 18, Coalinga 19, Tulare 20, Porterville 21, Hanford 23.

DODSON, J. E. (Cohan and Harris, mgrs.): Toronto, Ont., 17-22, Hamilton 24, 25, London 26, Kingston 27, Ottawa 28, 29.

DREW, JOHN (Charles Frohman, mgr.): Lewiston, Me., 18, Portland 19, Salem, Mass., 20, Lowell 21, Worcester 22, Springfield 24, Bridgeport, Conn., 25, Waterbury 26, New Haven 27, Hartford 28, 29.

EAST LYNNE (King's): Berlin, Ont., 18, Stratford 19, London 20, St. Thomas 21, Port Huron, Mich., 22.

EDESON, ROBERT (Henry B. Harris, mgr.): Detroit, Mich., 17-19, Jackson 21, Kalamazoo 22, Port Huron 26.

ELI AND JANE (Harry Green, mgr.): Pierce, Neb., 20, Plainview 21, Creighton 22, Lyons 27, Decatur 28, Tekamah 29, Blair 31.

ELLIOTT, MAXINE (George J. Appleton, mgr.): Montreal, P. Q., 17-22, New York city 25—indefinite.

FATAL WEDDING: East St. Louis, Ill., 17-21.

FAUST (Olga Verne White, mgr.): Oberlin, Kan., 18, Goodland 19, Colby 20, Hill City 21, Lincoln 22, Solomon 24, Wilson 25, Hays 26, Russell 27, Lyons 28, Larned 29, Garden City 31.

FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Rochester, N. Y., 17-19, Buffalo 20-22.

FIGHTING PARSON (W. F. Mann, prop.): Holton, Kan., 18, Clay Center 19, Manhattan 20, Wamego 21, Salina 22, St. Marys 23, McPherson 24, Lyons 25, Larned 26, Sterling 27, Newton 28, Wichita 29, Kingman 31.

FIGMAN, MAX (John Cort, mgr.): Chico, Cal., 18, Marysville 19, Oakland 20-22, San Francisco 23-Feb. 5.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Macon, Ga., 18, Jacksonville, Fla., 19, Savannah, Ga., 20, Charleston, S. C., 21, Augusta, Ga., 22, Baltimore, Md., 24-29.

FLAG LIEUTENANT (J. C. Williamson, mgr.): Wanganui, New Zealand, 18, 19, Palmerston 20, 21, Hastings 22, Napier 24, 25, Gisborne 26-28, Auckland Feb. 3-19.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.

GAILAND, BERTHA (The Shuberts, mgrs.): Chicago, Ill., 17-29.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Montreal, P. Q., 17-22, Worcester, Mass., 24-29.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Newport, R. I., 20.

GENTLEMAN FROM MISSISSIPPI (Southern: Brady and Grismer, mgrs.): Richmond, Va., 18, 19, Petersburg 20, Norfolk 21, 22, Lynchburg 24, Danville 26, Greensboro, N. C., 27, Winston-Salem 28, Durham 29, Raleigh 31.

GENTLEMAN FROM MISSISSIPPI (Western: Brady and Grismer, mgrs.): Louisville, Ky., 17-22, Cleveland, O., 24-29.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Philadelphia, Pa., Jan. 3—indefinite.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Rochester, N. Y., 17-19, Syracuse 20-22, Montreal, P. Q., 24-29.

GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Minneapolis, Minn., 16-22, Chicago, Ill., 23-29.

GIRL AND THE STAMPEDE (Victor E. Lambert, mgr.): Troy, Kan., 18, Hiawatha 19, Sabetha 20, Seneca 21, Beattie 22, Leavenworth 23-29.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Boston, Mass., Jan. 24—indefinite.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Atlanta, Ga., 17, 18, Birmingham, Ala., 19, Montgomery 20, Pensacola, Fla., 21, Mobile, Ala., 22, Biloxi, Miss., 24, Hattiesburg 25, Natchez 26, Vicksburg 27.

GIRL FROM U. S. A. (City: Harry Scott, mgr.): Baltimore, Md., 17-22, Newark, N. J., 24-29.

GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Junction City, Kan., 18, McPherson 19, Dodge City 21, Larned 22, Wichita 24, Caldwell 25.

GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Clarksburg, W. Va., 18, Weston 19, Buckhannon 20, Morgantown 21, Fairmont 22, Elkins 24, Parsons 25, Cumberland, Md., 27, Lonaconing 28, Midland 29, Myersdale, Pa., 31.

GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Milan, Mo., 18, Kirksville 19, Chillicothe 21, Moberly 22, St. Charles 23, Jefferson City 25, Boonville 26, Lexington 27, Higginsville 28, Warrensburg 29, Pleasant Hill 31.

GIRL OF EAGLE RANCH (Kelly and Brennan, mgrs.): Seneca, Mo., 18, Chelsea, Okla., 19, Pryor Creek 20, Claremore 21, Sapulpa 22.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Montgomery, Ala., 18, Atlanta, Ga., 19, 20, Athens 21, Greenville, S. C., 22, Spartanburg 24, Asheville, N. C., 25, Knoxville, Tenn., 26, Chattanooga 27, Nashville 28, 29.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Chicago, Ill., 10-22, Rochester, N. Y., 24-29.

GO-WON-GO MOHAWK (Thaller and Crowley, mgrs.): Philadelphia, Pa., 17-22.

GOING SOME (The Shuberts, mgrs.): Buffalo, N. Y., 17-19.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Buffalo, N. Y., 17-22, Pittsburgh, Pa., 24-29.

GRAUSTARK (Central: Baker and Castle, mgrs.): Galena, Ill., 18, Clinton, Ia., 19, Moline, Ill., 20, Davenport, Ia., 21, Iowa City 22, Ft. Madison 23, Keokuk 24, Kirksville, Mo., 25, Columbia 26, Boonville 27, Moberly 28, St. Charles 29, Belleville, Ill., 30, Hannibal, Mo., 31.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Richmond, Ky., 18, Corbin 19, Middlesboro 20, Knoxville, Tenn., 21, 22, Chattanooga 24, 25, Shelbyville 26, Murfreesboro 27, Clarksville 28, Hopkinsville, Ky., 29, Morganfield 31.

GREAT DIVIDE (Special): Henry Miller Co., mgrs.): Trenton, N. J., 18, Red Bank 19, Paterson 20-22, Jersey City 24-29.

GREAT JOHN GANTON (The Shuberts, mgrs.): Detroit, Mich., 17-22.

GREET PLAYERS (Ben Greet, mgr.): New York city 17-29.

HACKETT, JAMES K. (Charles Frohman, mgr.): Cleveland, O., 17-22, Akron 24, Youngstown 25, Erie, Pa., 26, Buffalo, N. Y., 27-29.

HACKETT, NORMAN (Jules Murry, mgr.): Kansas City, Mo., 16-22.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): San Diego, Cal., 18, San Bernardino 19, Pomona 20, Ventura 21, Santa Barbara 22, Los Angeles 24-29.

HANS HANSON (Louis Reis, mgr.): Cleveland, Okla., 18, Stillwater 19, Perkins 20, Chandler 21, Prague 22.

HARVEST MOON (Charles Frohman, mgr.): New York city 17-22, Brooklyn, N. Y., 24-29.

HENDRICKS, BEN (A. H. Westfall, mgr.): Eldorado, Kan., 20, Newton 21, Winfield 24, Arkansas City 25, Blackwell, Okla., 26, Ponca 27, Perry 28, Tulsa 29, Sapulpa 31.

HER DARK MARRIAGE MORN (W. F. Mann, prop.): Coshocton, O., 18, Newcomerstown 19, Uhrichsville 20, Alliance 21, Warren 22, Erie, Pa., 24-26, Westfield, N. Y., 27, Dunkirk 28, Niagara Falls 29, Medina 31.

HIGGINS, DAVID (E. D. Stair, mgr.): Toronto, Ont., 17-22, Guelph 24, Galt 25, Hamilton 26, St. Thomas 27, Ann Arbor, Mich., 28, Kalamazoo 29.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Baltimore, Md., 17-22.

HIS NAME ON THE DOOR (Lawrence Mulligan, mgr.): Jersey City, N. J., 17-22.

HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.

HOUSE OF A THOUSAND CANDLES (Roland and Gaskell, mgrs.): Decorah, Ia., 18, Waterloo 19, Iowa Falls 20, Webster City 21, Sioux City 22, Sioux Falls, S. D., 23, Cherokee, Ia., 24, Le Mars 25, Norfolk, Neb., 26, Fremont 27, Columbus 28, Hastings 29, Grand Island 30, Lexington 31.

HOUSE OF A THOUSAND CANDLES (Geo. J. Elmore, mgr.): Durant, Tex., 18, Sherman 20, McKinney 21, Greenville 22, Palestine 24, Corsicana 25, Ft. Worth 26, Gainesville 27, Wichita Falls 28, Amarillo 29, Trinidad, Colo., 30, La Junta 31.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Chicago, Ill., 9-22.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Philadelphia, Pa., 17-22, Brooklyn, N. Y., 24-29.

IN WYOMING (Western: H. E. Pierce and Co., mgrs.): Grand Junction, Colo., 19, Glenwood Springs 20, Leadville 21, Canon City 22, Trinidad 23, Las Animas 24, Lamar 25, Raton, N. M., 26.

IRVING, LAURENCE (The Shuberts, mgrs.): New York city 3-22.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24-Jan. 29.

ISRAEL (Charles Frohman, mgr.): Boston, Mass., 17-29.

JAMES, LOUIS (Branch O'Brien, mgr.): Ventura, Cal., 18, Santa Barbara 19, Los Angeles 20-22, San Francisco 24-30, San Jose 31.

JUST A WOMAN'S WAY (Co. A: Sidney W. Pascoe, mgr.): Platteville, Wis., 18, Darlington 19, Brodhead 20, Blanchardville 21, Monroe 22, Madison 23, Stoughton 24, Edgarton 25.

KENDALL, EZRA (Liebler and Co., mgrs.): Los Angeles, Cal., 17-29.

KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Alton, Ill., 19, Cairo 21.

KING OF BIGAMISTS (A. H. Woods, mgr.): Worcester, Mass., 17-22, Manchester, N. H., 24-26, Springfield, Mass., 27-29.

LILY, THE (David Belasco, mgr.): New York city Dec. 23—indefinite.

LILY AND THE PRINCE (Frank Holland, mgr.): Superior, Wis., 18.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Red Wing, Minn., 18, Mason City, Ia., 19, Des Moines 20-22, Omaha, Neb., 23-29.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): La Junta, Colo., 18, Rocky Ford 19, Trinidad 20, Raton, N. Mex., 21, Las Vegas 22, Santa Fe 24, Albuquerque 25, Socorro 26, Las Cruces 27, El Paso, Tex., 28, Silver City, N. Mex., 29, Globe, Ariz., 31.

LITTLE BROTHER OF THE RICH (Liebler and Co., mgrs.): Chicago, Ill., Jan. 17—indefinite.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Santa Barbara, Cal., 17, 18, San Diego 19-21, San Bernardino 22, Salt Lake City, U., 24-29.

MACAULEY, WILLIAM: Greenville, Tex., 18, Ennis 20, Waxahachie 21, Cleburne 22, Temple 25, Coleman 26, San Angelo 27, Ballinger 28, Brownwood 29, Cisco 31.

MACK, ANDREW (Lew Fields, mgr.): New York city Jan. 14—indefinite.

MADAME X. (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19-Jan. 29.

MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Helena, Mont., 18, Great Falls 19, Butte 20, Livingston 21, Billings 22, Winnipeg, Man., 24-26, Grand Forks, N. D., 27, Fargo 28, Brainard, Minn., 29, St. Cloud 30.

MAN OF THE HOUR (Southern: Brady and Grismer, mgrs.): Effingham, Ill., 18, Charleston 19, Vincennes, Ind., 20, Princeton 21, Washington 22, Louisville, Ky., 23-29.

MAN ON THE BOX (Central: Trousdale Bros., mgrs.): Paragould, Ark., 18, Jonesboro 19, Caruthersville, Mo., 20, Sikeston 21, Poplar Bluff 22, Cape Girardeau 24.

MANNERING, MARY (The Shuberts, mgrs.): Pittsburgh, Pa., 24-29.

MANTELL, ROBERT (Wm. A. Brady, mgr.): Denver, Colo., 17-22.

MARRIED IN HASTE (W. F. Mann, prop.): Ellwood City, Pa., 18, Butler 19, Punxsutawney 20, Indiana 21, Latrobe 22, Johnstown 24, Altoona 25, Lilly 26, Portage 27, Huntingdon 28, Lewiston 29, Tyrone 31.

MEADOWBROOK FARM (W. F. Mann, prop.): Brunswick, Ga., 18, Waycross 19, Fitzgerald 20, Cordele 21, Ft. Valley 22, Cochran 24, Dublin 25, Teunille 26, Macon 27, Milledgeville 28, Augusta 29, Graniteville, S. C., 31.

MELVILLE, ROSE (J. R. Stirling, mgr.): Portland, Ore., 16-22, Astoria 23, Salem 24, Corvallis 25, Eugene 26, Medford 27, Chico, Cal., 29.

MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Atlantic City, N. J., 17-19, Camden 20-22, Mahanoy City, Pa., 24, Hazleton 25, Shenandoah 26, Mauch Chunk 27, Pottsville 29.

MILLER, HENRY (Henry Miller, mgr.): New York city Jan. 18—indefinite.

MISSOURI GIRL (Joe Rith, mgr.): Seymour, Tex., 18, Haskell 19, Stamford 20, Anson 21, Abilene 22, Baird 23, Merkel 24, Colorado 26, Midland 27, Big Springs 28, Sweetwater 29, Hamlin 31.

MISS PATSY (Henry W. Savage, mgr.): Toledo, O., 17, 18, Dayton 19, Columbus 20, 21, So. Bend, Ind., 22, Grand Rapids, Mich., 24-28.

MONEY AND THE WOMAN (Jas. C. Sutherland, mgr.): Brooklyn, N. Y., 10-22, Buffalo 24-29.

MONTE CRISTO: Cleveland, O., 17-22.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New Orleans, La., 16-22.

MURPHY, TIM (Louis Werba, mgr.): Topeka, Kan., 18.

MY BOY JACK (H. C. Nickles, mgr.): Salem, W. Va., 18, Shinnston 19, Smithdale, Pa., 21, Star Junction 22, Mversdale 24, Boswell 25, Somerset 26, Johnstown 28, Altoona 29.

MY PARTNER'S GIRL (Chas. E. Blaney Co., mgrs.): Detroit, Mich., 16-22, Columbus, O., 23-26, Dayton 27-29.

NAZIMOVA, MME. ALLA (The Shuberts, mgrs.): Pittsburgh, Pa., 16-22.

NETHERSOLE, OLGA (Wallace Munro, mgr.): San Francisco, Cal., 10-22, Oakland 24, 25, Portland, Ore., 27-29.

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O'HARA, FISKE (Al. McLean, mgr.): Youngstown, O., 17-19, Wheeling, W. Va., 20-22.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., 17-22, New York city 24-29.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Fredonia, Kan., 22, Caney 24, Bartlesville, Okla., 25.
OLD HOMESTEAD (Frank Thompson, mgr.): Flint, Mich., 18, Ann Arbor 19, Grand Rapids 20, So. Bend, Ind., 21, Madison, Wis., 22, St. Paul, Minn., 23-26, Minneapolis 27-29, Stillwater 31.
OLE OLSON (A. H. Westfall, mgr.): Dodge City, Kan., 18, Hutchinson 19, Newton 20, Eldorado 21, Wichita 22, Winfield 24, Arkansas City 25, Blackwell, Okla., 26, Ponca 27, Perry 28, Bartlesville 29.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Brooklyn, N. Y., 17-29.
ONLY LAW, THE (Bryant Amusement Co., mgrs.): Moline, Ill., 18, Burlington, Ia., 19, Keokuk 20, Quincy, Ill., 21, Alton 22, Ft. Madison, Ia., 24, Marshalltown 25, Sioux City 26, Norfolk, Neb., 27, Lincoln 28.
PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Greenville, S. C., 18, Columbia 19, Augusta, Ga., 20, Savannah 21, Charleston, S. C., 22, Tampa, Fla., 25, 26, St. Augustine 27, Brunswick, Ga., 28, Macon 29, Atlanta 31, Feb. 1.
PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Winfield, Kan., 18, Arkansas City 19, Anthony 20, Hutchinson 21, Wichita 22, Salina 24, Junction City 25, Emporia 26, Ottawa 27, Lawrence 28, Topeka 29, Atchison 31.
PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): Palmyra, N. Y., 18, Lyons 19, Lockport 20, Warsaw 21, Olean 22, Philadelphia, Pa., 24-29.
PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Keokuk, Ia., 18, Ft. Madison 19, Monmouth, Ill., 20, Galesburg 21, Rock Island 22, Davenport, Ia., 23, Moline, Ill., 24, Freeport 25, Beloit, Wis., 27, Janesville 28, Madison 29, Merrill 31.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Tower City, Pa., 18, Lykens 19, Tyrone 20, Gallitzin 21, Altoona 22, Windber 24, Somerset 25, Meyersdale 26, Connellsville 27, Brownsville 28, Uniontown 29, Morgantown, W. Va., 31.
PAIR OF COUNTRY KIDS (Western; Henry W. Link, mgr.): Bedford, Ia., 18, Corning 19, Shenandoah 22.
PATTON, W. B. (J. M. Stout, mgr.): Marshall, Tex., 18, Natchitoches, La., 19, Alexandria 20, Baton Rouge 21.
PERKINS, CHIC (Frank G. King, mgr.): Mitchell, S. D., 18, 19, Kimball 20, Chamberlain 21, 22, White Lake 24, Alexandria 25, Armour 26, Platte 27, Geddes 28, Wagner 29.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Peoria, Ill., 16-19, Springfield 20-22, St. Louis, Mo., 23-29, Evansville, Ind., 30, 31.
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Denison, Tex., 18, Bonham 19, Gainesville 20, Wichita Falls 21, Amarillo 22, Elk City, Okla., 24, El Reno 25, Guthrie 26, Shawnee 27, McAlester 28, Muskogee 29, 30, Vinita 31.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Parco, N. D., 18, Grand Forks 19, Winnipeg, Man., 20-22, Brainerd, Minn., 24, Superior, Wis., 25, Duluth, Minn., 26-29.
QUEEN OF THE OUTLAWS' CAMP (J. E. Clifford, mgr.): So. Chicago, Ill., 16-19.
QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Akron, O., 17-19, Wheeling, W. Va., 20-22, Pittsburgh, Pa., 24-29.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 3—indefinite.
RIGHT OF WAY (Fred Block, mgr.): Missoula, Mont., 18, Spokane, Wash., 19, 20, No. Yakima 21, Ellensburg 22, Seattle 23-29, Everett 30, Bend 31.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.
ROBSON, ELEANOR (Liebler and Co., mgrs.): Philadelphia, Pa., 10-22.
ROBSON, MAY (L. S. Sire, mgr.): New York city 9-22, Buffalo, N. Y., 24-29.
ROUND UP (Klaw and Erlanger, mgrs.): New Orleans, La., 16-22.
ROYAL SLAVE (George H. Bubb, mgr.): Dunlap, Ia., 18, Denison 19, Rockwell City 20, Lake City 21, Ida Grove 22, Grand Junction 24, Jefferson 25, Coon Rapids 26, Woodward 27, Madrid 28, Boone 29, Marshalltown 30, Ames 31.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Newark, N. J., 17-22, Washington, D. C., 24-29.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Waco, Tex., 18, Temple 19, Taylor 20, Austin 21, 22, San Antonio 24, 25, Victoria 26, Galveston 27, Beaumont 28.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Washington, D. C., 17-22, Baltimore, Md., 24-29.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): Boston, Mass., 17-22, Paterson, N. J., 24-29.
SILVER THREADS: Providence, R. I., 17-22.
SKINNER, OTIS (Townsend Walsh, mgr.): New York city Jan. 3—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): Hartford, Conn., 18, Providence, R. I., 20-22.
SPOONER, CECIL (Charles A. Blaney Amusement Co., mgrs., Birmingham, Ala., 16-22, Memphis, Tenn., 23-29.
SQUAW MAN (Liebler and Co., mgrs.): Milwaukee, Wis., 16-22, St. Paul, Minn., 23-29.
ST. ELMO (Vaughan Glaser, mgr.): Columbus, O., 17-19, Dayton 20-22.
ST. ELMO (Eastern; Vaughan Glaser, mgr.): West Chester, Pa., 18, Norristown 19, Pottsville 20, Bethlehem 21, Mauch Chunk 22.
ST. ELMO (Chas. A. Leach, mgr.): Lexington, Mo., 18, Marshall 19, Clinton 20, Aurora 22, Springfield 23, Ft. Scott, Kan., 24, Pittsburg 25.
ST. ELMO (Geo. W. Frankland, mgr.): Northfield, Minn., 18, St. Peter 19, Austin 20, Mason City, Ia., 21, Waterloo 22, Marshalltown 23, Iowa Falls 24.
STAHL, ROSE (Henry B. Harris, mgr.): New Castle, Ind., 18, Marion 19, Kokomo 20, Logansport 21, Lafayette 22, Kansas City, Mo., 23-29, Omaha, Neb., 30-Feb. 2.
STARR, FRANCES (David Belasco, mgr.): Brooklyn, N. Y., 17-22, Philadelphia, Pa., 24-Feb. 12.
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Philadelphia, Pa., 17-29.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): Syracuse, N. Y., 17-19, Ithaca 20, Rochester 21, 22, Buffalo 24-26, Binghamton 27, Utica 28, Troy 29.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Belleville, Ont., 18, Picton 19, Trenton 20, Coburg 21, Petersboro 22, Lindsay 24, Orillia 25, Midland 26, Barrie 27, Collingwood 28, St. Catharines 29, Dunnville 31.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Bellaire, O., 18, Woodfield 19, Crooksville 20, Corning 21, Nelsonville 22, Athens 24, Chillicothe 25, Circleville 26, Greenfield 27, New Vienna 28, Hamilton 29, Liberty, Ind., 31.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Greenville, Miss., 18, Indianola 19, Columbus 20, Water Valley 21, Oxford 22, Holly Springs 24, Somerville, Tenn., 25, Brownsville 26, Milan 27, Humboldt 28, Jackson 29, Corinth, Miss., 31.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Ouray, Colo., 18, Silverton 19, Mancos 20, Durango 21, Aztecia 22, Alamosa 24, Gunnison 25, Salida 26, Canon City 27, Florence 29, Raton, N. M., 31.
TEMPEST, MARIE (Charles Frohman, mgr.): New York city Dec. 28-Jan. 22, Boston, Mass., 24-Feb. 5.
THIEF, THE (Special; Charles Frohman, mgr.): Erie, Pa., 18, Ithaca, N. Y., 19, Youngstown, O., 20-22, Wheeling, W. Va., 24, Columbus, O., 25, 26, Dayton 27, Indianapolis, Ind., 28, 29.
THIEF, THE (Western; Charles Frohman, mgr.): Menominee, Wis., 18, Manitowoc 19, Appleton 20, Fond du Lac 21, Sheboygan 22, Rockford, Ill., 24, Aurora 25, Joliet 26, Logansport, Ind., 27, Marion 28, Muncie 29, Anderson 31.
THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Rochester, N. Y., 17-19, Syracuse 20-22, Philadelphia, Pa., 24-Feb. 19.

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THIRD DEGREE (Co. B; Henry B. Harris, mgr.): Stillwater, Minn., 18, Eau Claire, Wis., 19, Winona, Minn., 20, La Crosse, Wis., 21, Rochester, Minn., 22, Faribault 24, Red Wing 25, Northfield 26, Owatonna 27, St. Peter 28, Mankato 29, New Ulm 30.
THIRD DEGREE (Co. C; Henry B. Harris, mgr.): Jamestown, N. Y., 18, Erie, Pa., 19, 20, Titusville 21, Meadville 22, Franklin 24, Oil City 25, Greenville 26, Warren, O., 27, Youngstown 28, 29, Sharon, Pa., 31.
TRAVELING SALESMAN (Co. A; Henry B. Harris, mgr.): Baltimore, Md., 17-22, Ithaca, N. Y., 24, Auburn 25, Cortland 26, Owego 27, Corning 28, Elmira 29.
TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Kansas City, Mo., 16-22, Omaha, Neb., 23-26, Sioux City, Ia., 27, Yankton, S. D., 28, Sioux Falls 29, Minneapolis, Minn., 30-Feb. 6.
TRAVELING SALESMAN (Co. C; Henry B. Harris, mgr.): Sharon, Pa., 18, Greenville 19, Warren 20, Lisbon, O., 21, New Philadelphia 22, Alliance 24, Salem 25, Kent 26, Ashland 27, Wooster 28, Canton 29, Massillon 31.
TURNER, WILLIAM H. (Charles E. Blaney Amusement Co., mgrs.): Chicago, Ill., 23-29.
TWO AMERICANS ABROAD (Eastern): Lexington, Ky., 18, Cynthiana 19, Richmond 20, Winchester 21, Nicholasville 22.
UNCLE DAVE HOLCOMB (Wm. Lawrence, mgr.): Grand Rapids, Mich., 16-19, Toledo, O., 20-22.
UNCLE JOSH PERKINS (Frank Hall, prop.): Oroville, Cal., 18, Chico 19, Red Bluff 20, Corning 21, Colusa 22, Vallejo 23, Santa Rosa 24, Cloverdale 25, Healdsburg 26, Ukiah 27, Petaluma 28, Redwood City 29, San Jose 30, Santa Cruz 31.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Harrisburg, Pa., 18, Middletown 19, Carlisle 20, Coatesville 21, York 22, Philadelphia 24-29.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Carthage, N. Y., 18, Watertown 19, Oswego 20, Rome 21, Utica 22, Auburn 24, Geneva 25, Medina 26, Niagara Falls 27, Batavia 28, Lockport 29, Dunkirk 31.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Philadelphia, Pa., 17-22, Camden, N. J., 24-29.
UNDER THE NORTH STAR (Harold Wilson, mgr.): Sudbury, Ont., 18, Sturgeon Falls 19, Pembroke 20, Renfrew 21, Carleton Place 22, Ottawa 24-29.
VIA WIRELESS (Jules Murry, mgr.): Chicago, Ill., 17-22, Indianapolis, Ind., 24-26, Columbus, O., 27-29.
VIRGINIAN, THE (J. H. Paiser, mgr.): Reno, Nev., 19, Sacramento, Cal., 20, Marysville 21, Woodland 22, San Jose 23, Stockton 24, Fresno 25, Bakersfield 26, Santa Ana 27, San Diego 28, 29.
WALKER, CHARLOTTE (David Belasco, mgr.): Cleveland, O., 17-22, New York city 29—indefinite.
WALSH, BLANCHE (A. H. Woods, mgr.): Seattle, Wash., 16-22, Victoria, B. C., 24, Vancouver 25, 26, Bellingham, Wash., 27, Everett 28, Tacoma 29, Portland, Ore., 30, 31.
WANTED BY THE POLICE (Mittenthal Brothers, mgrs.): Kansas City, Mo., 16-22.
WARFIELD, DAVID (David Belasco, mgr.): Portland, Ore., 17-20, Tacoma, Wash., 21, 22, Seattle 24-29, Victoria, B. C., 31.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 24—indefinite.
WATCHER, THE (F. Ray Comstock, mgr.): New York city Jan. 24—indefinite.
'WAY DOWN EAST (Brady and Grismer, mgrs.): Buffalo, N. Y., 17-22.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Baltimore, Md., 17-22.
WHITE SQUAW (John F. Sullivan, mgr.): Massillon, O., 18, Canton 19, Alliance 20, Miles 21, Youngstown 22, New Castle 24, Akron 25, Elyria 26, Norwalk 28, Sandusky 29, Mansfield 30, Fostoria 31.
WIDOW McCARTY (B. Craner, mgr.): Addison, N. Y., 18, Westfield, Pa., 19, Lawrenceville 20, Mansfield 21, Blossburg 22.
WILDFIRE (Harry Doel Parker, mgr.): Salt Lake City, U., 16-22, Ogden 23, Pocatello, Ida., 24, Boise 25, Weiser 26, Baker City, Ore., 27, La Grande 28, Centralia, Wash., 29.
WILLIAMS, HATTIE (Charles Frohman, mgr.): Pittsburgh, Pa., 17-22, Columbus, O., 24, Dayton 25, Lexington, Ky., 26, Louisville 27-29.
WILSON, FRANCIS (Chas. Frohman, mgr.): New York city Dec. 27—indefinite.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Boston, Mass., 24-29.
WYOMING GIRL (Le Roy and Daum, mgrs.): Somonauk, Ill., 18, Ohio 19, Tampico 20, Walnut 21, Orion 22.
WYNDHAM, CHARLES, AND MARY MOORE (Charles Frohman, mgr.): New York city 17-29.
YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Cincinnati, O., 16-22, Chicago, Ill., 23-29.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 25—indefinite.
ATHON: Portland, Ore.—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAYONNE (R. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (David R. Blumington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.

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FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite.
NATIONAL (Paul Cazeneuve, mgr.): Montreal, P. Q.—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SCHILLER: Savannah, Ga., Dec. 25—indefinite.
SHERMAN: Des Moines, Ia.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, O.—indefinite.
TRAHERN (Al. Trahern, mgr.): San Antonio, Tex., Nov. 14—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

BLANDEN PLAYERS: Richmond, Ind., 17-22.
BOYER, NANCY (Harry A. March, mgr.): Middletown, O., 17-22, Portsmouth 24-29.
BROWN, KIRK (J. T. Macauley, mgr.): Reading, Pa., 17-22, York 24-29.
CASH, BURLEIGH (Fred Tazzert, mgr.): Peru, Ind., 17-22.
CHAMPLAIN, CHARLES: Sunbury, Pa., 17-22.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Pittsfield, Mass., 24-29.
CUTTER STOCK (Wallace R. Cutter, mgr.): Martinsburg, W. Va., 17-22, Clarksburg 24-29.
DE LACY, LEIGH (Monte Thompson, mgr.): Portland, Me., 17-22, Lewiston 24-29.
EWING, GERTRUDE (W. N. Smith, mgr.): Eagle Pass, Tex., 17-19, Sabinal 20-22.
GRAYCE, HELEN (N. Appell, mgr.): Newburgh, N. Y., 17-22, Middletown 24-29.
HALL, DON C.: Cincinnati, O., Dec. 5-Feb. 5.
HARVEY STOCK (Northern: J. S. Garside, mgr.): Kankakee, Ill., 17-22.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Janesville, Wis., 17-22, South Bend, Ind., 24-29.
HICKMAN-BESSEY (Eastern: Jack Bessey mgr.): Freeport, Ill., 17-22, Kewanee 24-29.
HICKMAN-BESSEY: Knoxville, Ia., 17-19.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Superior, Neb., 17-19.
HYDE'S THEATRE PARTY (J. Rus. Smith, mgr.): Battle Creek, Mich., 17-22, Adrian 24-29.
KEITH STOCK (Cato S. Keith, mgr.): Greensburg, Ind., 17-22, Madison, Wis., 24-29.
LONG, FRANK E. (Frank E. Long, mgr.): Wahpeton, N. D., 17-22.
MAHER, PHIL (Leslie E. Smith, mgr.): Pittsfield, Mass., 17-22, Danbury, Conn., 24-29.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Streator, Ill., 17-22, Canton 24-29.
McDOWELL, STOCK: Danville, Can., 17-22.
MURRAY AND MACKEY STOCK (Jno. J. Murray, mgr.): Schenectady, N. Y., 17-22, Little Falls 24-29.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Portsmouth, N. H., 17-22, Gloucester, Mass., 24-29.
NOBLE THEATRE: Egan, S. D., 18, Dell Rapids 19, Canton 20-22.
ORPHEUM STOCK (Edward Doyle, mgr.): Elkhart, Ind., 17-22, Kalamazoo, Mich., 24-29.
PANTELLO STOCK (Eastern: H. J. Leland, mgr.): Lancaster, Pa., 17-22, Allentown 24-29.
PICKERTS, FOUR (Willis Pickert, mgr.): Ft. Pierce, Fla., 17-22.
SIGHTS' STOCK (J. W. Sights, mgr.): Rolette, N. Dak., 17-19, Dunseith 20-22, York 24-26, Wolford 27-29.
STRONG, ELWIN (J. A. McGlue, mgr.): Grinnell, Ia., 17-22.
TAYLOR, ALBERT: Hallettsville, Tex., 17, 18, Beeville 19, 20, Corpus Christi 21, 22, Laredo 24, 25, Pearsall 26, 27, Hondo 28, 29.
TAYLOR STOCK (H. W. Taylor, mgr.): Kingston, N. Y., 17-22, Schenectady 24-29.
TURNER, CLARA: Waterville, Me., 17-22, Fitchburg, Mass., 24-29.
VINTON, MYRTLE (H. P. Bulmer, mgr.): Pomona, Cal., 17-19, Ontario 20-22.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 8-March 26.
WHITESIDE-STRAUSS STOCK (N. H. Strauss, mgr.): Burlington, Vt., 17-22.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Clinton, Okla., 17-22.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Racine, Wis., 17-22, Belvidere, Ill., 24-29.
YALE STOCK (J. W. Chase, mgr.): Wakefield, R. I., 17-19.

OPERA AND MUSICAL COMEDY.

ALASKAN (Wm. P. Cullen, mgr.): Los Angeles, Cal., 16-22.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BEGGAR PRINCE OPERA (C. W. Downs, mgr.): Benton, Ill., 18, Harrisburg 19, Mt. Vernon 20.
BLACK PATTI (R. Voelckel, mgr.): Savannah, Ga., 18, Charleston, S. C., 19, Orangeburg 20, Columbia 21, Chester 22, Charlotte, N. C., 24, Monroe 25, Fayetteville 26, Wilmington 27, Goldsboro 28, Raleigh 29, Durham 31.
BOSTON GRAND OPERA (Henry Russell, director): Chicago, Ill., 10-22, St. Louis, Mo., 24-29.
BRIGHT EYES (Joseph M. Gaites, mgr.): Boston, Mass., Dec. 27-Jan. 22.
BUSTER BROWN (Eastern: A. R. Denman, mgr.): Hammondsport, N. Y., 18, Towanda, Pa., 19, Elmira, N. Y., 20, Wellsboro, Pa., 21, Lock Haven 22, Bloomsburg 24, Milton 25, Lewistown 26, Altoona 27, Bellefonte 28, Williamsport 29.
BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): Fayetteville, N. C., 18, Sumter, S. C., 19, Columbia 20, Augusta, Ga., 21, Macon 22, Columbus 24, Montgomery, Ala., 25, Pensacola, Fla., 26, Mobile, Ala., 27, Gulfport, Miss., 28, Hattiesburg 29.
CANDY KID (Kilroy and Britton, mgrs.): Chicago, Ill., 16-22, So. Chicago 23-26.
CANDY SHOP (Chas. Dillingham, mgr.): Harrisburg, Pa., 18, Allentown 19, Trenton, N. J., 20, Paterson 21, Middletown, N. Y., 22, New York city 24-29.
CARLE, RICHARD (Carle-Marks Co., mgrs.): New Castle, Pa., 18, Youngstown, O., 19, Johnstown, Pa., 20, Altoona 21, Harrisburg 22, Philadelphia 24-29.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Hattiesburg, Miss., 18, Jackson 19, Yazoo City 20, Vicksburg 21, Natchez 22, Baton Rouge, La., 23, Donaldsonville 24, Plaquemine 25, Alexandria 26, Morgan City 30, Mobile, Ala., 31.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Milwaukee, Wis., 16-19, Detroit, Mich., 20-22.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Chicago, Ill., 16-22, Battle Creek, Mich., 23, St. Thomas, Ont., 24, London 25, Brantford 26, Guelph 27, Galt 28, Hamilton 29.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DANIELS, FRANK (The Shuberts, mgrs.): New York city 17-22.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Washington, D. C., 17-22.
DICK WHITTINGTON (The Shuberts, mgrs.): Boston, Mass., 3-29.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 8—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Kansas City, Mo., 16-22.
FIELDS, LEW (Lew Fields, mgr.): New York city Nov. 22—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Philadelphia, Pa., 10-22.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Phoenix, Ariz., 18, Tucson 19, Bisbee 20, Douglas 21, Albuquerque, N. Mex., 24, Las Vegas 25, Raton 26, Trinidad, Colo., 27, Colorado Springs 29.
FOY EDDIE (The Shuberts, mgrs.): St. Louis, Mo., 16-22.
FRENCH GRAND OPERA (J. Layolle, mgr.): New Orleans, La., Oct. 26-Feb. 12.
GEAR, FLORENCE (Jules Murry, mgr.): St. Louis, Mo., 16-22.
GRNEE, ADELINE (Klaw and Erlanger, mgrs.): Boston, Mass., 10-22.
GIRL AT THE HELM (H. H. Frazee, prop.): Hutchinson, Kan., 18, Salina 19, Wichita 20, Abilene 21, Emporia 22, Atchison 23, St. Joseph, Mo., 24, Brookfield 25, Hannibal 26.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., Jan. 16—indefinite.
GIRL QUESTION (Eastern: H. H. Frazee, prop.; David Seymour, mgr.): Du Bois, Pa., 19, Ridgway 19, St. Marys 20, Kane 21, Warren 22, Titusville 24, Corry 25, Bradford 26, Jamestown, N. Y., 27, Meadville, Pa., 28, Oil City 29, Sharon 31.
GIRL QUESTION (Western: H. H. Frazee, prop.): Biloxi, Miss., 18, Mobile, Ala., 19, Hattiesburg, Miss., 20, Selma, Ala., 21, Tuscaloosa 22, Columbus, Miss., 24, Aberdeen 25, Jackson, Tenn., 26, Paducah, Ky., 27, Duquoin, Ill., 28, Edwardsville 29, Alton 30.
GLASER, LULU (The Shuberts, mgrs.): New Haven, Conn., 24.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Jackson, Mich., 19, Flint 21.
GOLDEN GIRL (Mort H. Singer, mgr.): Dallas, Tex., 18, 19, Fort Worth 20, Oklahoma City, Okla., 21, 22, Bartlesville 24, Tulsa 25, Muskogee 26, McAlester 27, Hot Springs, Ark., 28, Little Rock 29, Pine Bluff 31.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—indefinite.
GRAPEWIN, CHARLES E. (Wells Amusement Co., mgrs.): Cincinnati, O., 16-22.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Chicago, Ill., Dec. 26-Feb. 5.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 17—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Robinson, Ill., 18, Vincennes, Ind., 19, Princeton 20, Du Quoin, Ill., 22, St. Louis, Mo., 23-29.
HOPPER, DE WOLF (Daniel V. Arthur, mgr.): Lincoln, Neb., 18, Joliet, Ill., 20.
HUNTLEY, G. P. (Charles Frohman, mgr.): Fort Wayne, Ind., 18, Toledo, O., 19, Dayton 20, Springfield 21, Columbus 22.
IN PANAMA (A. Rich Co., mgrs.): Atlanta, Ga., 17-22, Norfolk, Va., 24-29.
ISLE OF SPICE: Akron, O., 17-19.
ISLE OF SPICE (F. A. Wade, prop.): Yazoo City, Miss., 18, Meridian 19, Hattiesburg 20, Brookhaven 21, McComb 22, Donaldsonville, La., 23, Baton Rouge 24, Alexandria 25, Crowley 26, Lake Charles 27, Port Arthur, Tex., 28, Beaumont 29, Galveston 30, 31.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Philadelphia, Pa., 16-22, Plainfield, N. J., 24, Trenton 25, New Brunswick 26, Reading, Pa., 27, Scranton 28, Easton 29, Allentown 31.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
JUVENILE BOSTONIANS: Brandon, Man., 17, 18, Rapid City 19, Hamlota 20, Minnedosa 21, Gladstone 22.
KING DODO (John Cort, mgr.): Santa Ana, Cal., 18, Riverside 19, Redlands 20, San Bernardino 21, Salt Lake City, U., 23-29, Ogden 30, Provo 31.
KING OF CADONIA (The Shuberts, mgrs.): New York city Jan. 10-29.
KING OF CADONIA (J. C. Williams, mgr.): New Plymouth, New Zealand, 17, 18, Hawera 19, Wanganui 20, 21, Palmerston 22-24, Hastings 25, Napier 26, 27, Masterton 28,

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Wellington 29-Feb. 19, Christchurch 21-March 5, Oamaru 7, Dunedin 8-17, Invercargill 18, 19.

KISSING GIRL (Cort Theatre Co., mgrs.): Milwaukee, Wis., 20-22.

KNIGHT FOR A DAY (H. H. Frazee, prop.): Huntington, Ind., 18, Muncie 19, Indianapolis 20-22, Springfield, Ill., 23-26, Peoria 27-29, Quincy 30, Macomb 31.

KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.

LAND OF NOD (Samuel E. Rorke, mgr.): The Dalles, Ore., 18, Boise, Ida., 19, Pocatello 20, Ogden, U., 21, 22.

LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Grand Island, Neb., 19, Central City 19, York 20, Columbus 21, Plattsmouth 22, Le Mars, Ia., 24, Vermillion, S. Dak., 25, Sioux Falls 26, Mitchell 27, Brookings 28, Watertown 29, Redfield 31.

LITTLE NEMO (Klaw and Erlanger, mgrs.): Memphis, Tenn., 27-29.

LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Memphis, Tenn., 17-22, Dallas, Tex., 24-26, Ft. Worth 27-29, Kansas City, Mo., 30, 31.

LOVE CURE (Henry W. Savage, mgr.): Newark, N. J., 17-22, Trenton 24, Lancaster, Pa., 25, Harrisburg 26, Reading 27, Altoona 28, Johnstown 29.

LYMAN TWINS (Lyman Bros., mgrs.): Mayfield, Ky., 18, Fulton 19, Jackson, Tenn., 20, Paris 21, Hopkinsville, Ky., 22.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Detroit, Mich., 16-22, Grand Rapids 23-29, Toledo, O., 27-29.

MANHATTAN OPERA (Robert Kane, mgr.): Albany, Ga., 17-19, Valdosta 20, 21, Brunswick 24, 25.

MA'S NEW HUSBAND (Harry Scott, mgr.): Bardstown, Ky., 18, Springfield 19, Campbellsville 20, Leitchfield 21, McHenry 22, Central City 24, Greenville 25, Drakesboro 26, Russellville 27, Bowling Green 28, Clarksville 29.

MATINEE GIRL (Frank De Atley, mgr.): Batesville, Ark., 17, 18, Newport 19, 20.

MERRY WIDOW AND THE DEVIL (J. D. Barton, mgr.): Indianapolis, Ind., 17-19, Milwaukee, Wis., 20-22.

MERRY WIDOW (Eastern): Henry W. Savage, mgr.): Lynchburg, Va., 18, Roanoke 19, Norfolk 20, Richmond 21, 22, Washington, D. C., 23-29.

MERRY WIDOW (Western): Henry W. Savage, mgr.): Duluth, Minn., 18-20, Superior, Wis., 21, Eau Claire 22, St. Cloud, Minn., 24, Fargo, N. D., 25, Grand Forks 26, Winnipeg, Man., 27-29.

MIDNIGHT SONS (The Shuberts and Lew Fields, mgrs.): Brooklyn, N. Y., 10-22.

MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): New York city Jan. 10—indefinite.

NEW HUMPTY DUMPTY (L. D. Ellsworth, mgr.): Watertown, S. D., 19, Wilmar, Minn., 21, St. Cloud 22.

NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Indianapolis, Ind., 17-22, St. Louis, Mo., 23-29.

PARSIFAL: Henderson, N. C., 18, Raleigh 20, Rocky Mount 21.

POWELL AND COHAN'S MUSICAL COMEDY (J. Kent Cohan, mgr.): Franklin, Ind., 17-19, Columbus 20-22, Shelbyville 24-26, Connersville 27-29.

POWERS, JAMES T. (The Shuberts, mgrs.): Chicago, Ill., Jan. 2—indefinite.

PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Des Moines, Ia., 21, 22, Sioux City 23-25.

QUEEN OF THE MOULIN ROUGE (Thos. J. Ryley, mgr.): Brooklyn, N. Y., 17-22.

RAYS, THE (Stair and Nicolai, mgrs.): Paterson, N. J., 17-19.

RING, BLANCHE (Lew Fields, mgr.): Louisville, Ky., 17-19.

ROBINSON OPERA (C. Robinson, mgr.): Quebec, P. Q., 17-29.

ROYAL CHEF (H. H. Frazee, mgr.): Norfolk, Va., 18, Newport 19, Charlottesville 24, Lynchburg 25, Roanoke 26, Bluefield 27, Staunton 28, Charleston, W. Va., 29.

SCHEFF, FRITZI (Charles B. Dillingham, mgr.): St. Paul, Minn., 17-19, Minneapolis 20-22, Duluth 24, 25, Madison, Wis., 26, Milwaukee 27-29.

SCHOOL DAYS (Stair and Havlin, Inc., mgrs.): Omaha, Neb., 16-22, St. Joseph, Mo., 23-26, Des Moines, Ia., 27-29.

SIDNEY, GEORGE (Al. Herman, mgr.): Chattanooga, Tenn., 17-22, Knoxville 24-26, Lexington, Ky., 27, Muncie, Ind., 28, Anderson 29.

SMART SET (Barton and Wiswell, mgrs.): St. Joseph, Mo., 16-19, Topeka, Kan., 20, Lawrence 21, Ottawa 22, Kansas City, Mo., 23-29.

SOUL KISS (Western): Mittenthal Bros. Amusement Co., mgrs.): Winnipeg, Man., 17-19, Duluth, Minn., 21, 22, Minneapolis 23-26, St. Paul 27-29, Eau Claire, Wis., 30, La Crosse 31.

STUBBORN CINDERELLA (Princess Amusement Co., mgrs.): St. Thomas, Ont., 18, London 19, Port Huron, Mich., 20, Saginaw 21, Bay City 22, Flint 24, Ann Arbor 25, Toledo, O., 26, Ft. Wayne, Ind., 27, Elkhart 28, South Bend 29, Fond du Lac, Wis., 31.

SUNNY SIDE OF BROADWAY (Doyle Woolfolk, mgr.): Memphis, Tenn., 15-22.

SUPERBA (Edwin Warner, mgr.): Norfolk, Va., 17-22, Richmond 24-29.

TALK OF NEW YORK (Cohan and Harris, mgrs.): St. Louis, Mo., 16-22.

THEY LOVED A MASHIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.

THREE TWINS (Jos. M. Gaites, mgr.): Washington, D. C., 16-22.

THREE TWINS (Joseph M. Gaites, mgr.): Colorado Springs, Colo., 18, La Junta 19, Hutchinson, Kan., 20, Wichita 21, Topeka 22, Kansas City, Mo., 23-29, Joplin 30, Pittsburg, Kan., 31.

TIME, THE PLACE AND THE GIRL (Eastern): H. H. Frazee, prop.): Bome, N. Y., 18, Auburn 19, Hornell 20, Bradford, Pa., 21, Jamestown, N. Y., 22, Butler, Pa., 24, Johnstown 25, Altoona 26, Huntington 27, Hagerstown, Md., 28, Annapolis 29, Norfolk, 31.

TIME, THE PLACE AND THE GIRL (Western): H. H. Frazee, prop.): Ft. Collins, Colo., 18, Greeley 19, Cheyenne, Wyo., 20, No. Platte, Neb., 21, Kearney 22, Grand Island 23, Hastings 24, Holdrege 25, Lincoln 26, Redoak, Ia., 27, Ottumwa 28, Grinnell 29, Cedar Rapids 30, Waterloo 31.

TOP O' THE WORLD (J. M. Allison, mgr.): Seattle, Wash., 16-22.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.

VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Ft. Worth, Tex., 17, 18, Waco 19, San Antonio 20, Houston 21, Galveston 22, Vicksburg, Miss., 24, Natchez 25, Yazoo City 26, Jackson 27, Meridian 28, Selma, Ala., 29.

VIENNESE OPERA (Emil Berla, mgr.): Chicago, Ill., Nov. 21—indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Knoxville, Tenn., 17-19, Lexington, Ky., 20, Anderson, Ind., 21, Muncie 22, Cincinnati, O., 23-29, Terre Haute, Ind., 30.

WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Cleveland, O., 16-22.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Philadelphia, Pa., 10-22.

WINE, WOMAN AND SONG (M. M. Theise, mgr.): Nashville, Tenn., 17-22.

WIZARD OF WISELAND (Eastern): Harry Scott, mgr.): Smethport, Pa., 18, Austin 19, Emporium 20, Renovo 21, Williamsport 22.

MINSTRELS.

DE RUE BROTHERS: Front Royal, Va., 18, Alexandria 19, Fredericksburg 20, Westpoint 21, Petersburg 22, Blackstone 24, Farmville 25, Keysville 26, Bo. Boston 27, Mebane, N. C., 28, Oxford 29.

DOCKSTADER'S, LEW (Jas. H. Decker, mgr.): Boston, Mass., 10-22.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—indefinite.

FIELD'S (Al. G. Field, mgr.): Norristown, Pa., 18, Pialafield, N. J., 21, 22, Easton, Pa., 24, Reading 25, Allentown 26, Shamokin 27, Sunbury 28, Williamsport 29, Bloomsburg 31.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Bird Island, Minn., 16, Olivia 19, 20, Renville 21, Sacred Heart 22, 23, Granite Falls 24, Maynard 25, Clara City 26, Raymond 27, Atwater 28, Grove City 29, 30.

GUY, ARTHUR (Mrs. A. L. Guy, mgr.): Columbus, O., 17-22.

PRIMROSE, GEO. H. (Wm. Warmington, mgr.): Salt Lake City, U., 17-19.

RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Greenville, Tenn., 19, Johnson City 19, Bristol 20, Wytheville, Va., 21, Pulaski 22, Pocahontas 24, Bluefield, W. Va., 25, East Radford, Va., 26, Roanoke 27, Lynchburg 28, Charlottesville 29, Richmond 31.

VOGEL'S (John W. Vogel, mgr.): Alton, Ill., 20, East St. Louis 22.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Boston, Mass., 10-22, Troy, N. Y., 24-26, Albany 27-29.

AVENUE GIRLS (Lou Curtis, mgr.): Detroit, Mich., 17-22, Chicago, Ill., 23-29.

BEHMAN SHOW (Jack Singer, mgr.): Columbus, O., 16-19, Wheeling, W. Va., 20-22, Pittsburgh, Pa., 24-29.

BIG REVIEW (Henry P. Dixon, mgr.): Cleveland, O., 23-29.

BOHEMIANS (Al. Lubin, mgr.): Indianapolis, Ind., 16-22, Louisville, Ky., 23-29.

BON TONS (Weber and Rush, mgrs.): New York city 17-22, Philadelphia, Pa., 24-29.

BOWERY (S. M. Rosenthal, mgr.): Springfield, Mass., 17-19, Holyoke 20-22, New York city 24-29.

BRIGADIERS (Wash Martin, mgr.): Chicago, Ill., 16-22, Milwaukee, Wis., 23-29.

BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Brooklyn, N. Y., 10-22, New York city 24-29.

BURLESQUE STOCK (Henry Greenwall, mgr.): New Orleans, La., Dec. 26-Feb. 5.

CALIFORNIA GIRLS: Winchester, Ind., 18, Sidney, O., 19, Piqua 20, Dayton 21, Middletown 22, Marion 24, Mansfield 25, Warren 26.

CENTURY GIRLS (John Mayalhas, mgr.): Buffalo, N. Y., 17-22, Detroit, Mich., 23-29.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Wilkes-Barre, Pa., 17-19, Scranton 20-22, Albany, N. Y., 24-26, Troy 27-29.

COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Toronto, Ont., 17-22, Rochester, N. Y., 24-29.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Rochester, N. Y., 17-22, Schenectady 24-26, Albany 27-29.

COZY CORNER GIRLS (Sam Robinson, mgr.): Brooklyn, N. Y., 17-29.

CRACKERJACKS (Harry Leonl, mgr.): Philadelphia, Pa., 17-22, Newark, N. J., 24-29.

DAINTY DUCHESS (Weber and Rush, mgrs.): Schenectady, N. Y., 17-19, Albany 20-22, Boston, Mass., 24-29.

DREAMLANDS (Isey Grodz, mgr.): Minneapolis, Minn., 16-22, St. Paul 23-29.

DUCKLINGS (Frank Calder, mgr.): Philadelphia, Pa., 17-22, Wilkes-Barre 24-26, Scranton 27-29.

EMPIRE (Jess Burns, mgr.): Paterson, N. J., 17-19, Jersey City 20-22, Boston, Mass., 24-Feb. 5.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Providence, R. I., 17-22, Boston, Mass., 24-29.

FASHION PLATES (Harry Montague, mgr.): Scranton, Pa., 17-19, Wilkes-Barre 20-22, Paterson, N. J., 24-26, Jersey City 27-29.

FAY FOSTER (John Grieves, mgr.): St. Louis, Mo., 16-22, Indianapolis, Ind., 23-29.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Montreal, P. Q., 17-22, Toronto, Ont., 24-29.

FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): New York city 17-22, Brooklyn, N. Y., 24-Feb. 5.

FROLICSOME LAMBS (T. E. Block, mgr.): St. Paul, Minn., 16-22, St. Joseph, Mo., 27-29.

GAIETY GIRLS (Pat White, mgr.): Cincinnati, O., 16-22, Chicago, Ill., 23-29.

GAY MASQUERADERS (Harry Hill, mgr.): Chicago, Ill., 9-22, Cleveland, O., 23-29.

GINGER GIRLS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., 17-29.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Baltimore, Md., 17-22, Washington, D. C., 24-29.

GOLDEN CROOK (Jacobs and Jermon, mgrs.): Hoboken, N. J., 17-22, New York city 24-29.

HASTINGS (Harry Hastings, mgr.): Wheeling, W. Va., 17-19, Columbus, O., 20-22, Toledo 24-29.

IMPERIALS (Sim Williams, mgr.): Boston, Mass., 17-29.

IRWIN'S BIG SHOW: New York city 17-22, Albany, N. Y., 24-26, Schenectady 27-29.

IRWIN'S GIBSON GIRLS: Boston, Mass., 17-22, New York city 24-29.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Milwaukee, Wis., 16-22, Minneapolis, Minn., 23-29.

JERSEY LILIES (Wm. S. Clark, mgr.): St. Louis, Mo., 16-22, Kansas City 23-29.

JOLLY GIRLS (Richard Patton, mgr.): New York city 17-22, Brooklyn, N. Y., 24-Feb. 5.

KENTUCKY BELLES (Robert Gordon, mgr.): Troy, N. Y., 17-19, Albany 20-22, Montreal, P. Q., 24-29.

KNICKERBOCKERS (Louis Robie, mgr.): Omaha, Neb., 16-21, Minneapolis, Minn., 23-29.

LADY BUCCANEERS (Harry Strauss, mgr.): Philadelphia, Pa., 17-22, Scranton 24-26, Wilkes-Barre 27-29.

LID LIFTERS (H. S. Woodhull, mgr.): New York city 17-22, Providence, R. I., 24-29.

LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—indefinite.

MAJESTICS (Fred Irwin, mgr.): Albany, N. Y., 17-19, Schenectady 20-22, New York city 24-29.

MARATHON GIRLS (Phil Sheridan, mgr.): Detroit, Mich., 16-22, Chicago, Ill., 23-29.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Pittsburgh, Pa., 17-22, Buffalo, N. Y., 24-29.

MERRY MAIDENS (Harry Hastings, mgr.): Toronto, Ont., 17-22, Buffalo, N. Y., 24-29.

MERRY WHIRL (Louis Epstein, mgr.): Cincinnati, O., 16-22, Louisville, Ky., 23-29.

MISS NEW YORK, JR. (Ed. Schappen, mgr.): Chicago, Ill., 16-22.

MORNING, NOON AND NIGHT (Walter Bamberg, mgr.): Albany, N. Y., 17-19, Troy 20-22, Jersey City, N. J., 24-29, Paterson 27-29.

MOULIN ROUGE (Chas. Edwards, mgr.): Jersey City, N. J., 17-19, Paterson 20-22, New York city 24-29.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Toledo, O., 17-22, Detroit, Mich., 23-29.

QUEENS OF THE JARDIN DE PARIS: Brooklyn, N. Y., 10-22, New York city 24-29.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Minneapolis, Minn., 16-22, Milwaukee, Wis., 23-29.

RENTZ-SANTLEY (George Leavitt, mgr.): Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.

RIALTO ROUNDERS (Dave Kraus, mgr.): Louisville, Ky., 16-22, St. Louis, Mo., 23-29.

RICE AND BARTON'S (Chas. Barton, mgr.): Chicago, Ill., 16-29.

ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Washington, D. C., 17-22, Wheeling, W. Va., 24-26, Columbus, O., 27-29.

ROSE HILL (Rice and Barton, mgrs.): Cleveland, O., 16-22, Columbus 23-26, Wheeling, W. Va., 27-29.

ROSE SYDELL (W. S. Campbell, mgr.): Buffalo, N. Y., 17-22, Toronto, Ont., 24-29.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Milwaukee, Wis., 16-22, Chicago, Ill., 23-Feb. 5.

SAM DEVERE (Louis Starke, mgr.): Cleveland, O., 17-22, Pittsburgh, Pa., 24-29.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Newark, N. J., 17-22, Hoboken 24-29.

SAM T. JACK'S (Will Boehm, mgr.): St. Joseph, Mo., 16-22, Kansas City 23-29.

SERENADERS (James Weedon, mgr.): Boston, Mass., 17-22, Philadelphia, Pa., 24-29.

STAR AND GARTER (Al. Nathan, mgr.): Chicago, Ill., 16-22, Cincinnati, O., 23-29.

STAR SHOW GIRLS (John T. Baker, mgr.): Newark, N. J., 17-22.

TIGER LILIES (W. N. Drew, mgr.): Louisville, Ky., 17-22, Cincinnati, O., 23-29.

TOWN TALK (Barney Gerard, mgr.): Pittsburgh, Pa., 17-22, Washington, D. C., 24-29.

TROCADEROS (C. H. Waldron, mgr.): Kansas City, Mo., 16-22, Omaha, Neb., 23-29.

UMPIRE (Chas. Donoghue, mgr.): Philadelphia, Pa., 24-29.

VANITY FAIR (Harry Hill, mgr.): New York city 17-22, Springfield, Mass., 24-26, Holyoke 27-29.

WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): New York city 17-22, Newark, N. J., 24-29.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Baltimore, Md., 17-22, Philadelphia, Pa., 24-29.

WINE, WOMAN AND SONG (Alex Gorman, mgr.): Kansas City, Mo., 16-22, St. Louis 23-29.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Washington, D. C., 17-22, Baltimore, Md., 24-29.

BANDS.

CHICAGO LADIES' ORCHESTRA: Topeka, Kan., indefinite.

KILTIES, THE (T. P. J. Power, mgr.): Alexandria, Ont., 16-22.

PHILADELPHIA ORCHESTRA (Carl Poblig, conductor): Washington, D. C., 18.

CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Rosario, South America, 17-23, Mar del Plata 25-31, Montevideo, Uruguay, Feb. 3-13, Santos, Brazil, 16-20, Sao Paolo 21-March 6, Rio de Janeiro 4-14.

RHODA ROYAL: Columbus, O., 24-29.

MISCELLANEOUS.

ALLAN, MAUD (R. E. Johnston, mgr.): Boston, Mass., 10, New York city 30.

BARKOOT AMUSEMENT: Adel, Ga., 17-22.

DUNCAN, HYPNOTIST (L. C. Bellano, mgr.): Connellsville, Pa., 17-22, Massillon, O., 24-29.

ELMAN, MISCHA: Boston, Mass., 18.

FLINT, HERBERT L. (H. Everett Pittis, mgr.): Danville, Ill., 17-23, Lafayette, Ind., 24-30.

GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Carterville, Ill., 17-19, Cobden 20-22.

HART, THE LAUGH KING (Geo. L. Barton, mgr.): Fayetteville, Ark., 17-22.

HODGES, HAMILTON (Frederick P. White, accompanist): Boston, Mass., 25.

HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.

HOLMES, BURTON, TRAVELOGUES: Boston, Mass., 21, 22, 28, 29, Feb. 4, 5.

LAUDER, HARRY (William Morris, mgr.): Tacoma, Wash., 18, Vancouver, B. C., 19, Seattle, Wash., 20, Spokane 21, Butte, Mont., 22, St. Paul, Minn., 24, Minneapolis 25.

LEONARD AMUSEMENTS (W. R. Leonard, mgr.): Whitehall, N. Y., 10-22, Ticonderoga 24-Feb. 5.

LITCHFIELD, NEIL, TRIO: Big Springs, Tex., 19, Snyder 20, Chillicothe 21, Munday 22, Palestine 24, Searcy, Ark., 25, Jonesboro 26, Rayville, La., 28, Mangham 29.

MATOFF, MICHAEL: Montreal, P. Q., 24.

MERO, YOLANDA: Baltimore, Md., 20, Washington, D. C., 21.

NORWOODS, THE (M. H. Norwood, mgr.): Alexandria, Ind., 17-22.

RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.

ROUNDS' SPECIALTY (H. O. Rounds, mgr.): Stamps, Ark., 18, Arkadelphia 19, England 20, Conway 21, Dardanelle 22.

SANTANELLI (L. J. Slevin, mgr.): Delaware, O., 17-22, Defiance 24-29.

TETRAZZINI, MME.: Cleveland, O., 24.

THURSTON, HOWARD (Dudley McAdow, mgr.): Toledo, O., 16-19, Grand Rapids, Mich., 20-22, Detroit 23-29.

WALDEN (W. S. Worden, mgr.): New Paris, O., 19, 20, New Madison 21, Greenville 22.

YANKEE DOODLE COMEDIANS: Westfield, Ill., 17-19, Toledo 20-22.

YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Ontario, Wis., 8-29.

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